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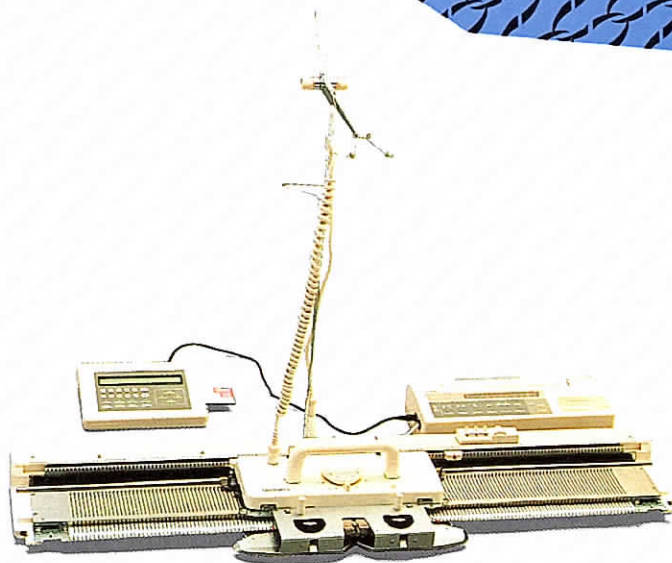
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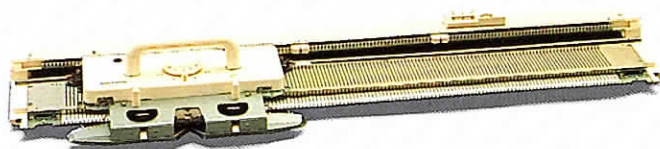
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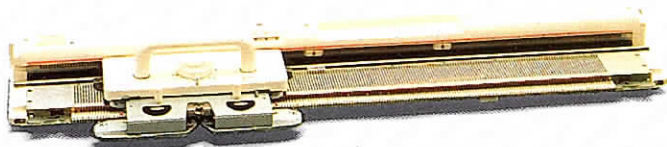
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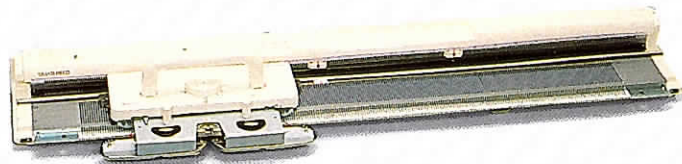
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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARN GUIDE

EXTRA
FINE

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FINE

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FINE-
MEDIUM

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MEDIUM

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MEDIUM-
THICK

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THICK

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EXTRA
THICK

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YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

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Dear Readers

I was chatting to Diane Bennett on the 'phone one day when she mentioned that this July issue was to be the 100th edition of MKM. Thanks Diane (who has contributed to almost every one of them), because time flies so here, that we should probably have let the event pass unnoticed.

As it is we are marking the occasion with a huge draw – 100 prizes in all with lots of super books and decorative trims for your knitting. Which you win will depend on the luck of the draw except for eight very special prizes ...

Those 100 issues represent eight years, so for each year we are giving a free subscription to one of those faithful readers who still have MKM April '86, the very first edition. You need that edition to answer a simple question and qualify for one of these eight special 'thank you' prizes.

Indeed this is a very good moment to thank all our readers. Your kind letters and encouragement are much appreciated and confirm that our readers are the very best – thank you!

Sheila

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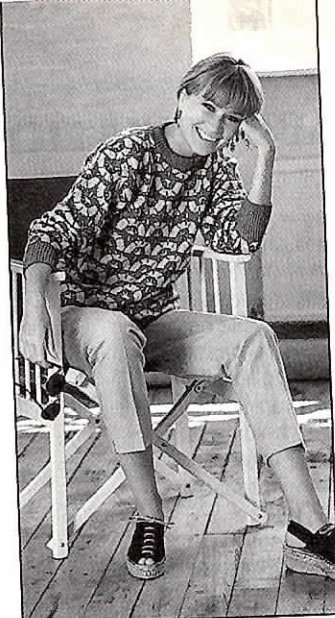
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SEE PAGES 20/21 FOR DETAILS

NEWS LINE

YARNS... YARNS... YARNS

There are fashionable new shades in the Brockwell Yarns range which, for readers unfamiliar with it, comprises cottons from two-ply upwards in plain, mercerised or slubbed finish, cotton mixed with Botany wool, superfine Botany, lambswool with angora, lambswool and the natural fleece-colour British wools including poodle and heavy bouclé effects.

It's a huge range which is sure to have the colour you want and there's a lovely mix of 75% cotton with 25% linen in four-ply or double knitting in the fashionable natural creamy beige colouring. However the newsiest yarn in the range is a filament viscose which Brockwell are using for chainette knitting either separately or with lurex, for mixing in with cotton or wool, or as a

four-ply yarn in its own right. The 'hang' of viscose would make this a good choice for the long open-stitch sleeveless cardigans we are seeing in the shops this season.

For samples of this range, contact Brockwell Yarns, Stansfield Mill, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ (Tel: 0422 834343).

With the fashion for cotton sweaters, crochet trimmed, Narvik have added crochet cottons in white, cream and black to Young Touch, their mercerised cotton double knitting range which comes in a full spectrum of colours. They also have Trekker, described as a 'Mega Chunky' for hunky outdoor garments, made from acrylic, viscose and wool and dyed in those popular natural



shades. There are hand knitting leaflets to support both yarns.

The Magic Toy Box Collection by Jarol is aimed at the little ones but pretty pastels and new yarn effects make it a strong possibility for light summer general knitting too. The three yarns in the range are all double knitting; Pippi has a multi-pastel contrast slub; Sammy has white bouclé slubs and Harry has

glossy white tufts. This last yarn is intended only for small areas to highlight the garment so it is available in 25g balls. The fibre mix is Courtelle with nylon and polyester.

Also from Jarol come some colourful effects in Super-saver Splashes, seven random dyed acrylics to mix and match with plain Super-saver DK, also available in 25g balls as well as big 250g balls.



Emu Naturally is a 100% British wool introduced on cone in four-ply and D.K. weights by B.S.K. This one is 'environmentally friendly', saving chemical pollution by being undyed and as much energy as possible by limiting production processes. Cream - beige - brown is the colour range with marled mixes between, all subtle, elegant blends of the natural colours of the fleeces of British sheep. See them for yourself at your local yarn stockist, or a shade card is available from BSK Ltd., Murdock Road, Bedford MK41 7LE (Tel: 0234 217096)



A TRIBUTE

Our last issue went to press too soon for us to announce the sudden death of Mr E. J. Rawlings, Ted to his many friends, at the end of March. He had organised shows and exhibitions for over 33 years and during the last five years, many readers will have enjoyed his Knitting and Sewing Exhibitions at venues such as Sunderland, Norwich and Plymouth. Ted's shows were especially popular among his exhibitors and the following tribute from Tony Traylen of Uppingham Yarns, explains why.

'I and many of those who exhibited at Ted Rawlings' Knitting Shows will, I know, wish to pay their respects and thanks to his memory. Ted did not conduct his exhibitions with a remote, purely business attitude, for his was a hands-on approach.

He and his associate would continually circulate whilst an exhibition was in progress, with a word to all standholders as he passed by. His honesty and integrity can best be expressed by the fact that, every evening, and over the loud speaker system if requested, he would announce the precise number of visitors who had passed through the turnstiles. Yes, of course, like all of us he was 'in it for the money' but his business was conducted with a friendly wave.

Ted, we shall miss people like you!

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If you are looking for patterns of the latest shapes, try the King Cole book. Among their new leaflets are waistcoats, short and shapely or long and loose, which look just right for current style.

Annabel Fox has chosen indigo-dyed cotton as her style for summer and used it as the basis of her *Mariner Collection*, a set of nine hand knitting patterns for adults and children, which she has published in softback at £4.95. The book has a nautical air but includes a colourful robe and a tropical parrot intarsia and both book and yarn are available at stockists such as Liberty and Peter Jones. Call 0903 851853 for information and stockist details.



Hush Knit Yarns have a large colour range in four-ply acrylic, in Jandis brushed bright acrylic and in fine or four-ply acrylic crêpe (including coffee and silver, marvellous colours together to compliment the 'linen look'). They also have acrylic and wool mixes in four-ply and fine four-ply and you should find these in stock at

shops around the country. However if you can't find a stockist near you, they are also available by mail order from Hartington Yarns, Unit 5, Balloon Wood, Coventry Lane, Beeston, Nottingham NG9 3GJ (Tel: 0602 223654)

VIDEO RANGE

Barbara Stubbs has produced two more videos to bring her range up to eight titles. The new ones are *Perfect Pockets* and the *Collar Collection* and each provides a variety of designs suitable for both beginners and experienced knitters, using either single bed machines or machines with ribbers. Each video costs £28.75 and runs for approximately three hours. There is a helpline service available too and you can contact Barbara direct for further information. The telephone number is 0260 253245

CAREER KNITTING

Cardonald College in Glasgow is a leader in domestic machine knitting courses and has had large numbers of mature students successfully complete the CENTRA 789 course in Machine Knitting, many with Distinction.

The college has now created a new suite of Knitwear Garment Pattern Construction and Design modules, running for a year at National Certificate level and leading to a two year course at Higher National Diploma level. Now that many Scottish Secondary schools have machine knitting on the curriculum, Cardonald College aims to offer students interested in a career in Knitwear Design a solid foundation. The new course is full time so it's expected that students will be able to apply for a bursary from the Scottish Office Education Department.

Hopeful young knitters should contact the Department of Design and Fashion at Cardonald College, 690 Moss-park Drive, Glasgow G52 3AY. The Lecturer in Knitwear is Isobel Bain.

BOOKS... BOOKS... BOOKS

There can be few crafts better served with information than

machine knitting and this month we have another list of new books on different aspects of our favourite subject.

Angela Gordon has two new titles recently published - her popular *Working Notes* on Jacquard for Japanese Machines and *DesignaKnit 5, Stage 6*. Angela tells us that the Jacquard *Working Notes* are designed for knitters making their first attempts at Jacquard knitting and that they take the knitter through each stage, knitting samples of different types of Jacquard and culminating in a pattern for a two-colour jacket.

Many types of Jacquard are described, so the more experienced knitters will need these notes too, if they want to learn how to expand their range of Jacquard fabrics.

There are also disks accompanying these *Working Notes*. The one for *DesignaKnit* users has a choice of 35 patterns for two-, three- and four-colour Jacquard and includes three sweater patterns. A similar disk for Brother disk drives has

33 Jacquards and no garment patterns as the 32K memory limits space. The book costs £4.50 and the disk, £5.95 but you must specify which format when ordering.

The *Working Notes* Stage 6 on *DesignaKnit 5* have been written specially for Silver Reed or Knitmaster electronic machines. They do not repeat the design process covered in earlier books (Stages 1-4) but concentrate on the aspects of the program which deal directly with knitting, including the links to PE 1 and to the knitting machine.

This book also costs £4.50 and both are spirally bound in strong plastic covers to open flat and be thoroughly 'user-friendly' at the knitting machine. Orders are despatched post free and should be addressed direct to Angela Gordon Knitwear, 29 St. Helens Road, Sandford, Wareham, Dorset BH20 7AX.

Diane Bennett's latest book *Motif Magic*, features a wide range of motif ideas for owners of Brother electronic

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machines. Programming is included for Brother models 965, 965i, 950, 950i, 910, 930, 940 and 270. The ten samples start with simple single motifs and vertical motifs, then move on to more unusual ideas, including patchwork, a border and all-over pattern for a jacket, mirrored and superimposed motifs. The book is available from your local dealer for £5.25 or direct from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ for £5.50 including p&p. Disks of the designs in Brother FB 100 or DesignaKnit format are also available from Diane and cost £4.75 inclusive.

For Brother knitters who own a garter carriage, there's a new book, **Simply Garter Stitch**, by those experts on the subject, Elaine Cater and Caroline Nelson. This is their third book on garter stitch and this one tells you exactly how to use the garter carriage, step by step.

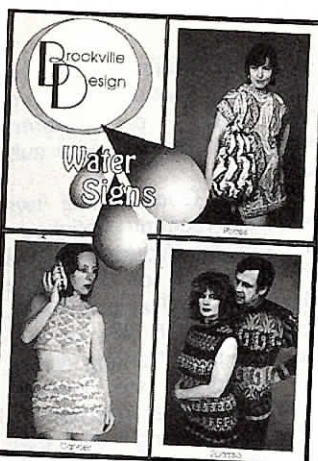
From their visits to Clubs, Elaine and Caroline discovered that many a knitter was unsure of how to use their garter carriage or did not realise its full potential, so the new book is truly 'by popular demand'.

As well as being a fully comprehensive guide, the book includes four garment patterns and stitch patterns so that you can practise your new knowledge.

It costs £4.95 plus 40p p&p from Elaine Cater, 29 St Leonards Road, London SW14 7LY. If you would like a catalogue, send a large SAE to the same address - there is a range of patterns and books including the new **Baby Collection** for the Garter Carriage, which costs £3.95 plus 40p p&p and is a compilation of their most popular baby patterns.



BABY COLLECTION for the GARTER CARRIAGE
© Elaine Cater 1993



Stargazers will be interested in a new pattern book from husband and wife partnership **Brookville Design**. Called **Water Signs**, it has Fair Isle patterns, some 60-stitch, some 24-stitch, intricately designed but simple to knit for the three water element signs of the Zodiac - Pisces, Cancer and Scorpio. There are garment patterns too, designed to display the large, medium and border patterns for each sign and horoscope notes on the mythology and characteristics of these signs. For details of this 'pattern book plus', send a SAE to Brookville Designs, 39 Quilter Road, Felixstowe, Suffolk IP11 7JL.

From **Willow Tree Knitwear** comes a fourth book of garment patterns, (D) - **Little Raglans**. There are five variations on a raglan crew neck sweater in sizes 22-30 inch chest. To the plain stocking stitch sweater can be added buttons for the quickest trimming, a band of Fair Isle, intarsia, manual transfer lace or a manual tuck and cable pattern. All the versions in the book are knitted in Spectrum Tango four-ply acrylic.

The book costs £4.25 post free or send a 50p stamp with your name and address for a catalogue of all the stitch patterns and books available direct from Willow Tree Knitwear, P.O. Box 8, Pontypool, Gwent NP4 7YA.

In these hard times **Lifeline Publications** should have a ready market for their self help books on ways and means of earning money and handling debt. Latest in the series is **Machine Knitting; My Hobby, My Life, My Wealth** by Joanna Coburn. Joanna, who is now a Deputy Headteacher, has on two occasions in her life to date relied on her machine knitting skill as a

source of income and this book tells her story. Anybody wondering whether this might be the answer to their situation should read Joanna's helpful account of how she went about building her business - it throws up problems and solutions which would not necessarily occur to the new entrepreneur.

The booklet is A5 size with glossy cover and costs £6.95, post free, from Lifeline Publications, P.O. Box 802, Salisbury SP3 5TD.

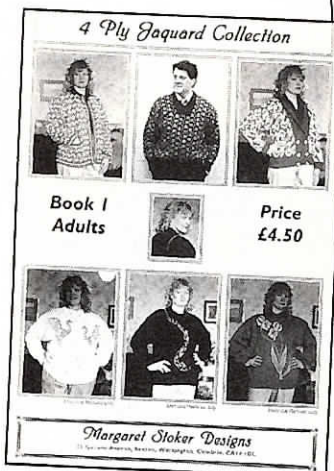
Another book for knitters with a garter carriage is **Cuffs 'n' Welts** by Linda Black. This addition to the Electric Design Library by Foxwood Designs has 15 designs for edging garments, all a nice change from simple ribs; the knitted samples are photographed life-size so that you can gauge their suitability for the use you have in mind. The stitch patterns are for Japanese punchcard or electronic machines and the book costs £3.95 inclusive or there is a set of both book and disk suitable for the Brother FB 100 disk drive at £7.45. Order direct from Foxwood Designs Ltd., Stream House, Castle Hill, Rotherfield, East Sussex TN6 3RU. Tel: 0825 830388

BROTHER KH965i

The latest machine in the Brother electronic range is an updated version of the KH965, the KH965i. Two changes have been made to the earlier machine, firstly with the addition of an interface socket which enables the machine to be connected directly to the Brother FB100 disk drive or to a personal computer, using the appropriate software. The

second change is to the main carriage itself where the KC11 setting has been brought back to cancel automatically the end needle selection for knitting motifs or tuck lace.

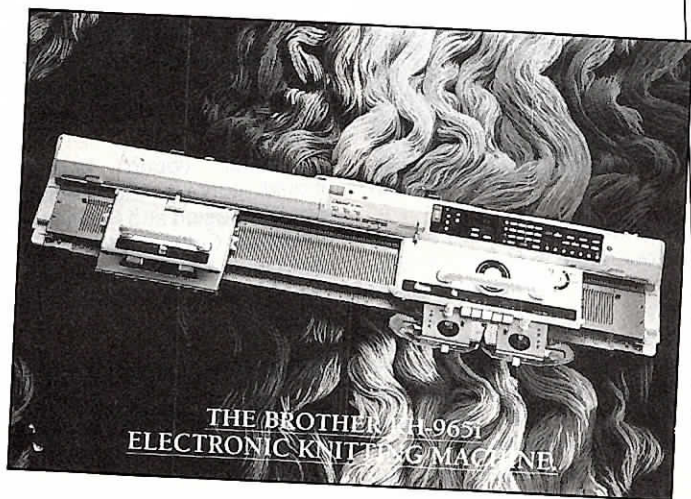
Owners of the original KH965 will now be able to update their machines with the new interface socket but not yet with the KC11 carriage details. Angela Gordon tests the new machine on page 48.



Book 1
Adults

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Margaret Stoker Designs



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On the ball as usual, Jimmy Hill was ahead of the field when it came to launching a record breaking attempt.

RECORD BREAKER

That's what the Friends of St Catherine's Hospice, Crawley are hoping for with the launch of their fund-raising project to knit the world's longest scarf. The plan is that volunteers should be sponsored to knit as much scarf as possible but in lengths of whole feet up to six feet maximum. The instructions are for a garter stitch scarf, 12 inches wide, in double knitting wool with about 66 stitches on size 8 (4mm) needles.

The finished contributions will go to make one long

length – the current world record is 20 miles and 13 feet! However, the scarf will later be dismantled to make individual scarves and blankets for other charities. If you would like to help, you can get a Sponsor Card from the Hospice and, even if you can't knit for them, you may be able to help with their request for spare double knitting wool. The address is St Catherine's Hospice, Malthouse Road, Crawley, West Sussex RH10 6BH or you can ring Becky Francis in the Fundraising Department on 0293 547333.

FASHION FLASH

The biggest knitwear fashion news to emerge from the Trade Shows – is the smallest! It could be 'small is beautiful' but certainly the cropped jacket and the cropped sweater are the garments which make the news.

Our illustration is from the Premier Collections exhibition for autumn/winter 1994/5. From the Premier Galerie division comes this trend sketch of a cropped jacket worn with floaty cotton shirt and loose comfortable trousers – yet another indication of the layering which is set to rule our fashion lives. With VAT on fuel bills next winter, warm layers of clothing could be a very viable option!



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1 SUMMER FIREWORKS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Carolina Cool Cotton. (Yarn Guide No. 11.)
1 x 500g cone in Dusky Blue (MC).
1 x 500g cone in Sun Yellow (C).

GARMENT WEIGHT

Finished garment in second size weighs 500g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust or chest 76-82 [87-92, 97-102, 107-112, 117-122] cm, 30-32 [34-36, 38-40, 42-44, 46-48] in.
Actual size 89 [99, 109, 118, 128] cm, 35 [39, 43, 46 1/2, 50 1/2] in.
Length to shoulder 68.5 cm, 27 in.
Sleeve seam 48.5 cm, 19 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 8 (MT) and 7 (MT-1)).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards needed, from the chart provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

Using MT, K 16 rows MC/C. Using MT-1, K 2 rows MC only (st st).

Using MT, K 16 rows MC/C. Using MT-1, K 2 rows MC only (st st). These 36 rows form pattern.

st. Insert card correct way up and lock on first row. Set RC at 000. Using MT-1, K 2 rows. Release card and cont in Fair Isle patt *. K 126 rows. RC shows 128. Place marker at each end. K 16 rows. Remove card. Insert card upside down and back to front and lock on

21st row. Cont in st st and MC. Using MT-1, K 2 rows. Release card and cont in Fair Isle patt **. K 72 rows. RC shows 218. Remove card. Push 37 [44, 51, 58, 65] Ns at left and right to HP. Using WY, K a few rows in st st over rem 58 Ns and release from

machine. Push 37 [44, 51, 58, 65] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push 37 [44, 51, 58, 65] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to **. K 46 rows. 26 rows less have been worked to shoulder than on back.

SHAPE NECK

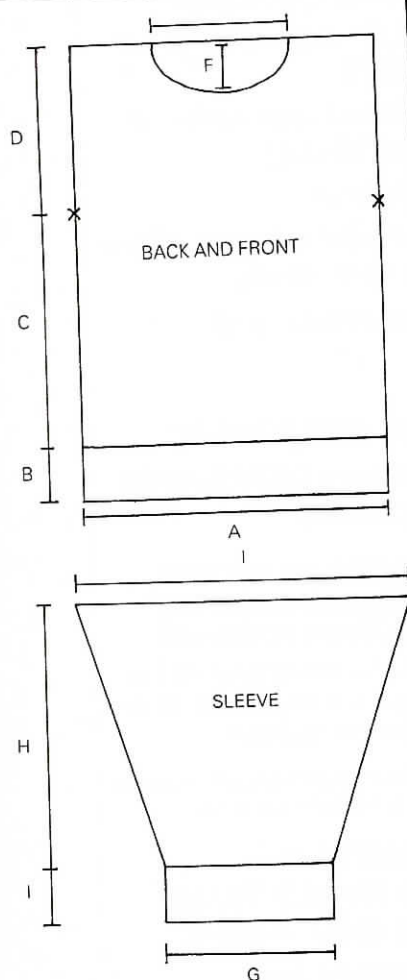
Note patt row on card. Using nylon cord, K 81 [88, 95, 102, 109] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge of every row until 43 [50, 57, 64, 71] sts rem, then on every foll alt row until 37 [44, 51, 58, 65] sts rem. K 6 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 30 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using MC, cast on 74 sts at centre in 1x1 rib. Work as for back from * to *. Shape sides by inc 1 st at each end of every row until there are 78 sts, then on every foll 3rd row until there are 114 sts, then on every foll 5th row until there are 126 sts. K 2 rows. Remove card. Insert card upside down

BACK

With carriage at right and using MC, cast on 132 [146, 160, 174, 188] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 36 rows. Transfer sts for st



- A = 45.5 [50, 55, 60, 64.5] cm
- B = 8 cm
- C = 35.5 cm
- D = 25 cm
- E = 20 cm
- F = 7 cm
- G = 25.5 cm
- H = 40.5 cm
- I = 50 cm



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and back to front and lock on
3rd row. Cont in st st and
MC. Using MT-1, K 2 rows.
Release card and cont in Fair
Isle patt. Cont to inc on every
5th row from previous inc until
there are 146 sts. K 8 rows.
Adjust length at this stage, if
desired. RC shows 146. Cast
off.

Using MT-6/MT-6, K 28 rows.
Transfer sts for st st. Using
MT, K 1 row. Using WY, K a
few rows and release from
machine.

TO JOIN LEFT SHOULDER

Work as for right shoulder but
read left for right.

TO JOIN RIGHT SHOULDER

Push 37 [44, 51, 58, 65] Ns to
WP. With K side of right back
shoulder facing, replace sts on
to Ns. With P side of right front
shoulder facing, replace sts on
to same Ns. Unravel WY.
Using MT and MC, K 1 row.
Cast off.

PRESSING

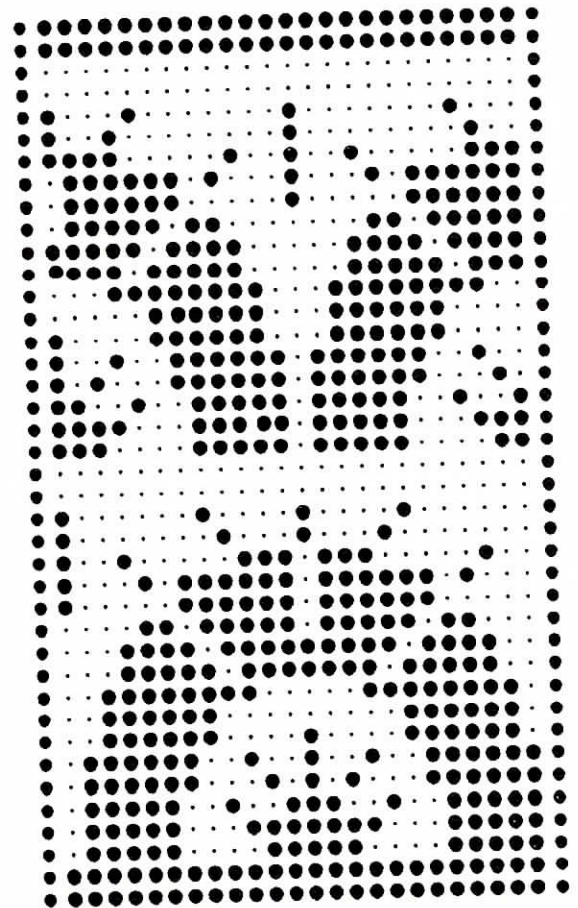
With wrong side facing, pin
out all pieces to measure-
ments given. Steam gently.
Allow to dry in shape.

MAKING UP

Set in sleeves between mark-
ers. Join side, sleeve and
neckband seams. Fold neck-
band in half to right side and
pin in position. Unravelling WY
as required, backstitch
through open loops of last row
worked in MC.

NECKBAND

Push 144 Ns to WP. With K
side facing, pick up 144 sts
around neck edge and place
on to Ns. Unravel WY. Set RC
at 000. Using MT-1 and MC, K
1 row. Transfer sts for 1x1 rib.



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SPOTLIGHT

ON METROPOLITAN

It may seem odd to find the name of Metropolitan in the heart of rural Cheshire – but the Company's roots were in London, many years ago. The business then shifted to Poole, in Dorset and five years ago came to rest in Poole, Cheshire.

Diane Bennett

What must the local inhabitants have thought when a large building was being erected on a poultry farm to be the new home of a Machine Knitting Centre, not just a machine knitting shop, but so much more! No doubt this was the subject of many late night discussions in the local hostels.

The move from Dorset came before the building was completed and the new business was housed for a few months in five Portakabins. However, the building was completed at the beginning of September, 1989, just in time for the first tuition course. Work continued for some time. When I arrived for my first electronic course, the lights dimmed every time the oven was switched on! However, an all-night effort by the never-sleeping Mark and son Ian meant that all was well by the time the machines were plugged in next day.

What does Metropolitan have to offer the machine knitter? First, of course, all those essential items that we each say that we don't need. There's a wide range of yarns, including not only the famous names, as you would expect, but also an excellent choice of industrial yarns for the budget conscious or creative knitter.

The foyer of the building houses a selection of books to tempt every knitter – many knitters find it difficult to see a good range of books now, so a visit to Metropolitan is almost a must, especially as some of the books are published by Metropolitan themselves.

The latest addition to the range has been welcomed by many knitters, who have been

wanting to buy 'A Machine Knitters Guide to Creating Fabrics' by Susanna Lewis for some time, but found that it had been out of print for several years. Despite a major problem with the unusual size of the pages, it has now been reprinted in the UK – although it first came out in the USA.

Where would a machine knitting centre be without a range of knitting machines. Demonstration models are housed in the shop, which also offers a wide range of haberdashery and other essential items. Carol Hocknell is always delighted to discuss the needs of the knitter – and has even been known to turn down a sale if she thinks that the buyer's choice of machine is not suitable.

Those who buy are encouraged to take advantage of the free tuition which Carol provides for the new owner. How many knitters have bought a knitting machine, only to find that it is not so simple to use as Kathy in Eastenders seemed to find! As a result, the machine frequently goes under the bed and later into the ads in the local paper.

Carol's husband, Mark, may often be behind the scenes,

but he is a very important person. When my machine is ill, there are very few people who I would ask to do the repair, but I have no worries if I am visiting Metropolitan. Mark also services the second hand machines that are often part-exchanged for a new model and these then become an excellent purchase for the would-be machine-knitter, unsure if they wish to join that happy band. Little do they know what the future holds – we all know that life *bm* (before machine) and *am* (after machine) are two very different things.

How many knitters, in their first week of knitting, have been persuaded to buy a double bed colour changer by an enthusiastic dealer, only to find that their knitting skills are not yet in tune with the new accessory. Carol will be happy both to demonstrate and advise, making sure that the accessory is suitable for the knitter and that they are likely to be able to work well together.

Behind the shop is the large and airy lecture room. The varied programme of courses on offer here surely must include something to tempt us all.

Probably the most popular event is the 'Suit Course' tutored by Joan Richards. Under her expert eye, knitters are guided to produce at least one suit in the course of the week. One seventy-year-old knitter achieved two suits during her week and even found time to make dolls in the evening!

Joan's evenings are very full. Although of sylph-like proportions, she does not immediately remind me of a fairy, but this is often her role. Many knitters have found that after a disaster, the fairy has visited in the night. Joan also spends many hours designing patterns for individual pupils, so that they are able to knit that special outfit.

In the last few months, tutors have included Pam Turbett, Anne Brown (Posh Frocks), Audrey Palmer, Pat Stanton, Valerie Kilford, John Blakeman and myself. Subjects as varied as cables, computers for knitwear design, intarsia, cut-and-sew and knitweave have been offered.

Knitters attending the courses often travel from a wide area and accommodation is not only available locally but also on site, as Mark converted the original Masterknit shop to provide bedrooms. I was privileged to be one of the first to use these. A knitter attending one of my courses was whisked away to a knitting club in Manchester while Mark carried out the finishing touches on this occasion. As promised, the rooms were ready on our return.

I have many happy memories of my courses. Where else could the lunchtime break include a quick visit to see if any more lambs had arrived. Even the view from the lecture room window is very different – the maternity field (for cows, not humans).

For those unable to make the trip to Cheshire, the Metropolitan School of Machine Knitting is the answer. A wide range of courses is on offer, including two which I have been delighted to write. Those taking the basic single bed course are surprised by the range of techniques included in the course, while the standard which is achieved by the knitters is amazing. This is due, of course, in no small measure to the hard work of Carol and her staff; how proud they are when the certificate is issued at the end of the course – for some, the first real 'success' ever in school!

A recent addition, for 'tuition at a distance', is a range of videos covering the basics of knitting and using the ribber. These were made by Carol herself and although she was rather reluctant at the beginning, I think she quite enjoyed making them; she has certainly been delighted by the response from knitters all over the world.

How fortunate are those local (and not so local) knitters who are able to visit the Masterknit knitting clubs, held twice a month. The furthest off long-distance members are a couple who live in Bournemouth and were long-standing members of the Metropolitan club in Poole, where I

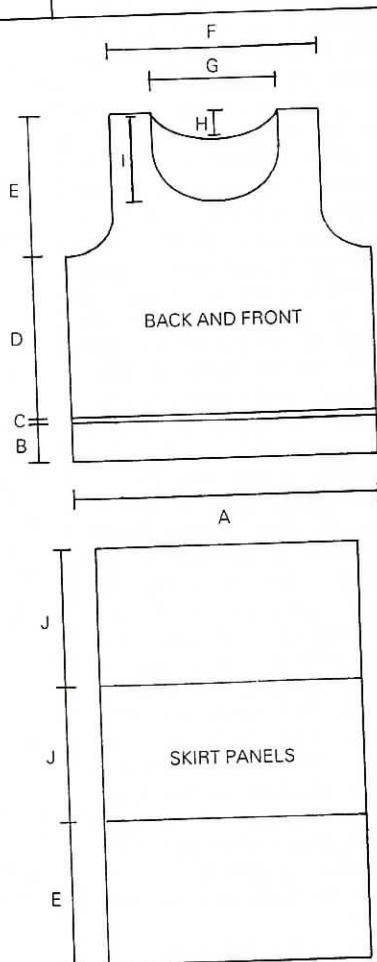


Work in progress.

SLEEVELESS TOP

BACK

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 161 [170, 182, 188, 197] Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MT-4/MT-4 and MY, cast on. Using MT-3/MT-3, K 2 tubular rows. Carriage is at left. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2, cont in cable patt. * K 4 rows. Cross st at right in front of st at left on every 3rd pair of sts on ribber. Rep from * 6 times more. K 2 rows. RC shows 30. Transfer sts for st st. Inc 1 [0, 0, 0, 1] st. 162 [170, 182, 188, 198] sts. Using MT, K 6 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at



- A = 45 [47, 50.5, 52, 55] cm
B = 5 cm
C = 1 cm
D = 24 cm
E = 20.5 cm
F = 30 [31, 32, 33, 34] cm
G = 18 cm
H = 4 cm
I = 13 cm
J = 20 cm

2 SUN SEEKERS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Celandine Sienna. (Yarn Guide No. 7.)
2 x 250g cones in Yellow (MY).
Elastic to fit waist.

GARMENT WEIGHT

Finished garments in second size weigh: top 110g, skirt 295g.

The fibre content of this yarn is 50% Silk, 30% Cotton, 20% Acrylic. For further information about this yarn, please write to the following address:- Celandine Limited, 44 Kirkgate, Otley, West Yorkshire LS21 3HJ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

SLEEVELESS TOP

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 89 [93, 99, 103, 108] cm, 35 [36½, 39, 40½, 42½] in.

Length to shoulder 50.5 cm, 20 in.

SKIRT

To fit hips 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Knitted length 60.5 cm, 24 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

36 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 4).
42 stitches (on each bed) and 39 rows to 10 cm, 4 in measured over folded pleats on MT+1/MT+1 (tension dial approximately 5/5).
44 stitches (on each bed) and 42 rows to 10 cm, 4 in measured over folded pleats on MT/MT (tension dial approximately 4/4).
46 stitches (on each bed) and 47 rows to 10 cm, 4 in measured over folded pleats on MT-1/MT-1 (tension dial approximately 3/3).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of top.
Count Ns in NWP as sts throughout.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

right and K side of st st facing, replace sts on to Ns. Set RC at 000. Using MY, K 100 rows.

SHAPE ARMHOLES

Cast off 10 [10, 11, 12, 12] sts at beg of next 2 rows, 3 [4, 5, 5, 5] sts at beg of next 4 rows and 2 sts at beg of next 4 [4, 4, 4, 6] rows. K 1 row. Dec 1 st at each end of next and every foll alt row until 108 [112, 116,

120, 124] sts rem **. K 44 [44, 42, 42, 38] rows.

SHAPE NECK

Push 74 [76, 78, 80, 82] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 4 Ns at neck edge to HP on next and foll alt row, K 1 row. Push 1 N at neck edge to HP on next and foll 5 alt rows, K 1 row. Using WY, K a few rows over

rem 20 [22, 24, 26, 28] Ns and release from machine. With carriage at left, push 34 [36, 38, 40, 42] Ns at left from HP to UWP. Finish to correspond with first side, reversing shapings. Push rem 68 Ns from HP to UWP. Using MY, K 2 rows. Using WY, K a few rows and release from machine.

FRONT

Work as for back to **. K 6 [6, 4, 4, 0] rows.

SHAPE NECK

Push 71 [73, 75, 77, 79] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 3 Ns at neck edge to HP on next and foll alt row, K 1 row. Push 2 Ns at neck edge to HP on next and foll 3 alt rows, K 1 row. Push 1 N at neck edge to HP on next and foll 2 alt rows. 20 [22, 24, 26, 28] sts. K 37 rows. Using WY, K a few rows and release from machine. With carriage at left, push 37 [39, 41, 43, 45] Ns at left from HP to UWP. Finish to correspond with first side, reversing shapings. Push rem 68 Ns from HP to UWP. Push 22 Ns at left and right from NWP to WP. Pick up 22 sts along each side of neck and place on to Ns. 112 sts. Using MY, K 2 rows. Using WY, K a few rows and release from machine.

TO JOIN RIGHT SHOULDER

Push 20 [22, 24, 26, 28] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

NECKBAND

Push 180 Ns to WP. With K side facing, pick up 112 sts around front neck and 68 sts around back neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 12 rows. Using MT-1, K 4 rows. Transfer every alt st on to its adjacent N. Leave empty Ns in WP. Using MT+2, K 1 row. Using MT-1, K 4 rows. Using MT, K 6 rows. Using WY, K a few rows and release from machine.

TO JOIN LEFT SHOULDER

Work as for right shoulder, reading left for right.



ARMHOLE BANDS

Push 136 [140, 148, 150, 156] Ns to WP. With K side facing, pick up 136 [140, 148, 150, 156] sts around armhole edge and place on to Ns. Set RC at 000. Using MT and MY, K 6 rows. Using MT-1, K 4 rows. Transfer every alt st on to its adjacent N. Leave empty Ns in WP. Using MT+2, K 1 row. Using MT-1, K 4 rows. Using MT, K 6 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join neckband and side seams. Fold neckband and

armhole bands to right side along loose row and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

SKIRT

1st SIZE

Knit 3 panels over 138 Ns on each bed (8 pleats).

2nd SIZE

Knit 2 panels over 155 Ns on each bed (9 pleats) and 1 panel over 138 Ns on each bed (8 pleats).

3rd SIZE

Knit 3 panels over 155 Ns on each bed (9 pleats).

4th SIZE

Knit 2 panels over 172 Ns on each bed (10 pleats) and 1 panel over 155 Ns on each bed (9 pleats).

5th SIZE

Knit 3 panels over 172 Ns on each bed (10 pleats).

PANELS (KNIT 3)

With carriage at right, half pitch lever to H and close-knit bar in position, push required number of Ns on each bed to WP for full needle rib/double rib. Using MT-4/MT-4 and MY, cast on. Using MT-3/MT-3, K 5 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set half pitch lever to P. Transfer sts as shown on needle arrangement and push empty Ns to NWP. Set half pitch lever to H. Set machine to knit Ns back to WP. Push Ns from WP to HP. Set RC at 000. Using MT-2/MT-2, K 1 row. Push Ns from WP to HP. Using MT-1/MT-1, K 1 row. Using MT/MT, K 1 row. Using MT+1/MT+1, K 77 rows. RC shows 80. Using MT/MT, K 84 rows. RC shows 164. Using MT-1/MT-1, K 94 rows. RC shows 258. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

Allow panels to rest overnight before arranging pleats and give each panel a light steaming.

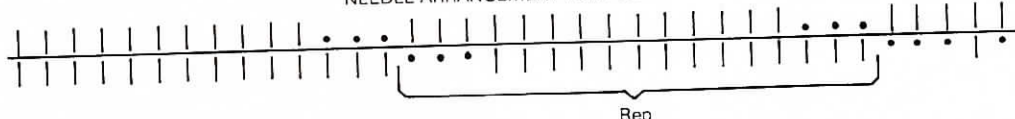
WAISTBAND (KNIT 2)

Join panels tog. You will find that the join comes directly under a pleat edge. Fold in half so that one seam comes at centre back. Mark folds for sides. Push 164 [172, 180, 190, 198] Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MY, K 16 rows. Using MT+3, K 1 row. Using MT, K 16 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT+1, K 1 row. With wrong side facing, replace sts between markers on to Ns, forming pleats. K 1 row. Cast off.

MAKING UP

Join waistband seams, leaving an opening for elastic. Insert elastic and join ends.

NEEDLE ARRANGEMENT FOR PLEATS



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first met them. Far away they may be, but very active club members – in the lecture room this week was a box of garments sent for the latest fashion show.

A recent addition to the facilities is Celia's Country Kitchen. Celia and her staff provide the excellent lunches which are included in the cost of courses. In addition, home made cake (coffee and walnut highly recommended!), Celia's all-day breakfast and an unbelievable range of sandwiches are among the delights on offer for the visitor. There's no need to feel guilty about the time we spend looking at the goodies, while our families can enjoy the excellent fare. I occasionally call in when travelling north – why suffer motorway services (and their prices) when a snack can be combined with a browse in the shop.

Yes, Metropolitan really is so much more than just a shop. Where else would course members be welcomed not only during the day but also in the evenings. This never fails to amaze those attending courses for the first

time, but it is typical of Carol and Mark. They rarely leave the building for 'up-the-drive' (home) until very late.

Their dedication to the centre is overwhelming. During one of my Brother electronic courses, a major power cut blacked out the whole of Nantwich during one evening. Power was not restored until the following lunchtime, but the course continued thanks to Mark, who connected his standby generator to our room instead of the chicken sheds!

For those who would like to take in Metropolitan 'by accident' during their next trip north or south along the M6, a visit to the Centre involves only a short detour. Travelling from the north, leave the M6 at Junction 18 and follow signs for Nantwich on the A530. From the south leave at Junction 16, again sign-posted for Nantwich. The Knitting Centre is on the west side of Nantwich, off the A51 – follow brown signs for the Marina (why is there no brown sign for the Centre, you may well ask!) and then – simply ENJOY YOURSELF.

OVER TO YOU

NEWS OF ROMANIA

Christine Morey's mission has been to help Romanians help themselves by teaching them machine knitting and providing them with the raw materials. MKM readers have responded wonderfully to requests for machines so we continue the story with this account of Christine's visit last October and how your gifts are being used.

A group of young people from our local church spent three weeks in Bran last summer, decorating and refurbishing the part of the old village hall that the mayor had donated as a machine knitting workshop for young unemployed and handicapped people. When I visited in October I planned to spend many hours there and also to supply machines, yarn and tuition to the housebound. As it turned out I managed only one home visit and far fewer workshop hours than I had hoped.

Having had to change plans at the last minute, I finally travelled with a special friend, Ann Turner, who did manage to teach her First Aid skills in several schools during the trip. However, we had arrived at a much-improved Bucharest airport only to find that there was no one to meet us and take us on the three-hour journey to Bran. A couple of desperate 'phone calls solved the problem but left us with a three-hour wait among the eager taxi drivers at the airport.

When we did arrive in Bran I found the workshop had been turned into a bright, colourful and welcoming place, so full marks to our young people who spent their summer there. Local youngsters had been invited to the workshop and on the first day 15 arrived – by the third day the numbers had risen to 25. On this trip I was not accompanied by Dan, my translator, mechanic and driver on previous visits, so I taught without a translator, by demonstration and with my own basic instruction book that I had translated into Romanian a couple of years ago.

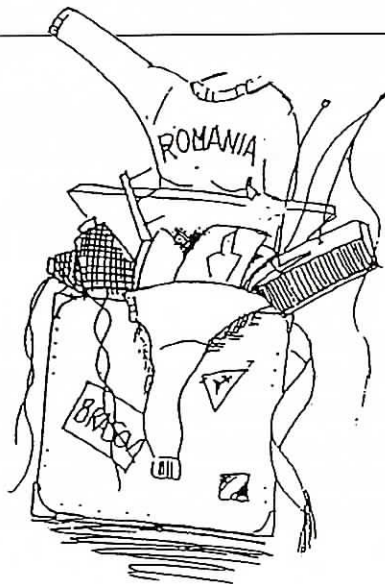
The youngsters were quick

to learn and happy workers. By the end of the week word had gone round and we had more people than I could teach – they could only watch. Having no translator really slowed me down but I still hope to extend the work there to accommodate 50 knitters, using the building on a permanent basis.

You may well wonder what will happen to all the garments produced but that's where Dracula comes in! Count Dracula's castle is situated in Bran (which is really in Transylvania) and it attracts many tourists. The castle car park has stalls from which the garments can be sold and Florina, a handicapped 17 year old whom I taught last year, has already sold some of hers there.

We did make one home visit – to a house where three families with a total of 13 children were living. One of the young men from the house came to the workshop and, noticing a damaged machine, set to work and repaired it. This is typical of Romanians, who are clever with their hands and able to make the most of limited resources. He is happy to have been given the job of workshop mechanic, because if you don't work in Romania you have no money and even the smallest jobs are welcome.

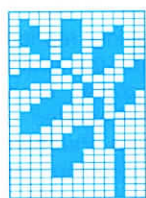
I also re-visited the orphanage at Codlea. This was my first project and it was good to see the work continuing with the girls and the teachers. I met up with Diana, with whom I have travelled a great deal in Romania. She is an excellent and imaginative knitter and I have arranged for her to teach at the workshop one day a week, financed by



myself. The Bran project is a big one which needs much input, so my seventh visit will probably be in 1994.

It was good to find some improvements – a new post office in the nearby city of Brasov, German clothing appearing in the shops and more goods on sale than I had previously seen. We did a little sightseeing in Bucharest on our way home, including the outlandish palace that Ceausescu had built for himself.

Thanks again to all the British knitters who have supported these projects. It seems that every week is Christmas in our home, with parcels arriving from all over the country, filled with wool and good quality machines. I have now received and sent to Romania some 238 machines, plus probably a few tons of wool. I appreciate this support very much – without it nothing would happen. This is certainly not a one-woman enterprise but a partnership – thank you.



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WIN ONE OF 100 BOOKS IN A GRAND CELEBRATION

MKM has joined forces with some of the leading book publishers to offer an exciting choice of craft books in a free draw! Here's your golden opportunity to add one of these lovely publications to your library and we've some little 'gems' of trimmings and toys too.

Ebury Press have given us a copy of Kaffe Fassett's beautiful book 'Glorious Knitting' which reveals in full colour the sources of his inspiration and is priced at £20! We also have a copy of 'New Baby Knits' by the well-known designer Debbie Bliss with 30 stunning patterns – price £9.99, plus a really impressive book by Melinda Coss, 'Bloombsbury Needlepoint', based on tapestries at Charleston Farmhouse – £19.99 and lastly, Paul Taggart's 'Your Painting Companion', a guide through the whole field of learning to paint which is priced at £17.99.



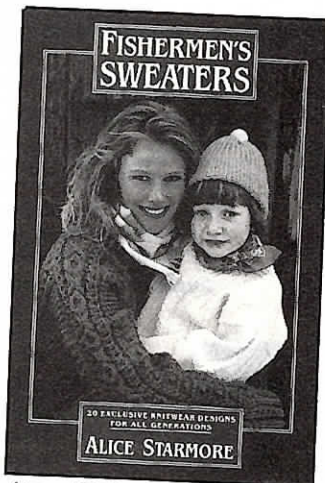
Ebury Press ISBN 0-7126-4937-9
Price £9.99

Pavilion together with Penguin have produced 'Classic Knits' for all the family by Sally Harding, a brand new publication at £15.99. For 65 years Penguin, the popular French yarn manufacturer, has built up a reputation for chic hand-knit designs in sensitive colours and fine textures. This collection has been selected from over 10,000 knitting patterns and features some 35 garments to suit a variety of tastes, seasons and occasions.



Pavilion ISBN 1-85793-241-2
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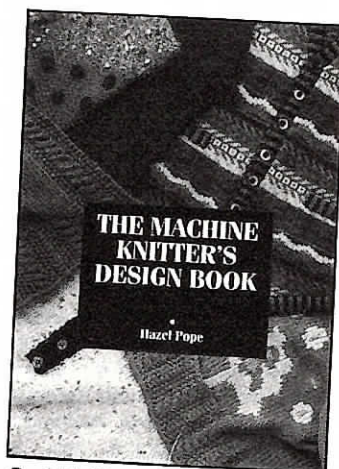
Anaya are giving readers a feast to inspire the imagination – three copies each of three lavishly illustrated craft titles. 'Victorian Patchwork' shows the stunning visual impact of this versatile and popular craft with specially commissioned photography – priced £17.99. 'Victorian Needlepoint' is an exquisite collection of Beth Russell's designs based on patterns created by the Arts & Crafts Movement in the late 19th Century – priced £17.99 and



Anaya ISBN 1-85470-119-3
Price £19.99

'Fishermen's Sweaters' by Alice Starmore brings 20 exclusive knitwear designs with traditional fishermen's patterns skilfully brought to life in creations for everyone that mix the very best of old and new – £19.99.

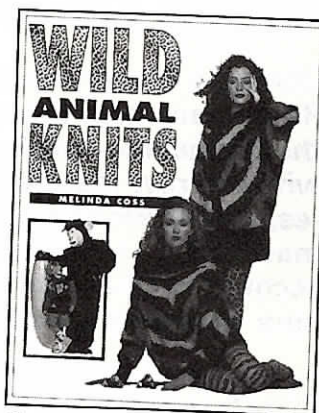
A much coveted book 'The Machine Knitter's Design Book' by a familiar friend, Hazel Pope, is the book chosen for MKM readers by publishers, David & Charles. In this book both beginners and experienced knitters will find the inspiration and practical information necessary to produce original stitch patterns and complete garments – plus much more! The book costs £15.99 and we have a generous eight copies to give away.



David & Charles ISBN 0-7153-9972-1 Price £15.99

Cassell have chosen for our bonanza three great books. 'Wild Animal Knits', another brainchild of Melinda Coss, presents a collection of patterns each with a different animal inspiration such as a striking zebra design, 'Tiger Lily', a boldly striped jumper and 'Snappy Dresser' with a tail-biting crocodile! There are 16 designs in various yarns plus a guide to techniques, instructions and a chart helpful to machine knitters. The book normally costs £16.99.

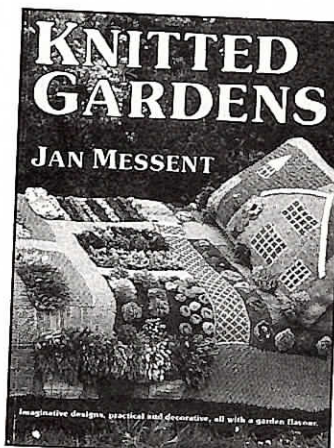
The other titles from this house are 'Making Cloth Dolls', a mass of ideas for cre-



Cassell ISBN 0-304-34134-7
Price £16.99

ating your own lovable dolls with step-by-step illustrations and comprehensive instructions – priced £15.99 – and finally in this group, the beautiful 'Embroidery Design Sourcebook' which brings an exciting collection of embroidery designs with cross-cultural material from China, India, Greece, Aborigine art and much more. Priced £16.99.

Jan Messent's designs of pure fantasy have given joy and inspiration to many machine knitters who happily adapt her hand knitting designs. Search Press, who specialise in publishing craft books, have kindly given us six copies each of 'Have You Any Wool?', a book showing the creative use of yarn and priced at £9.95; 'Historical Knitted Figures', a pageant of knitted historical



Search Press ISBN 0-85532-732-4
Price £9.95

BOOKS AND GIFTS CONTEST DRAW

characters together with facts and know-how with some 50 full colour photographs, priced £11.95 and lastly, 'Knitted Gardens' containing imaginative designs, practical and decorative, all with a garden flavour, priced at £9.95.

Artika have given us a selection of ten stitchpattern books and garment patterns which include the Denim Tunic shown which sells at £2.95, as well as Tartan Shawl-Wrap and Red-Royal Chunky Jacket, normally £3.50 and £3.95 respectively. The book selection includes the latest Artika stitchpattern book Tartans, Tweeds and Checks and other colour and black and white books, normally £4.95



and £3.50 respectively. Contact Artika Designs at 41 Donald Road, London NW10 3HP. Tel: 081-968 3315.

From Charts Unlimited we have six of their clever Memory Markers. The A4 write-on, wipe-off chart takes you through one row at a time, helping you to note when and where to increase/decrease, change colour, tension – and much more. The Marker kit can be used with any machine and includes the write-on/wipe-off chart, information sheets, marker pen and full instructions. The price is just £7.95 plus 55p p&p, from Charts Unlimited at 20 Oakleigh Court, Edgware, Middlesex HA8 5JB. Tel: 081-205 7845.

If you want to interest a child in the craft of knitting, then the cutest little puffin smartly dressed in traditional Fair Isle could be just the right stimulus!

Created by the Shetland Knitwear Associates (who also make delectable knitted mice), we have three puffins, each worth £5.00, to give away to MKM readers.



For further information on their range, you can contact the Shetland Knitwear Associates at 31 King Harald Street, Lerwick, Shetland ZE1 0EQ. Tel: 0595 2748.

By courtesy of Impex Creative Crafts, we have ten cards of Trimits – multi-coloured cup sequins which can be knitted-in, sewn or glued in place. They sell for around 80p a packet at good craft and haberdashery shops.

The Leicester Thread & Trimmings Manufacturers Ltd have made available to us, ten packets of pearlised bow motifs which can also be sewn or glued in place and are an ideal adornment for knits. These motifs come in various designs and sizes including bows, knots, stars, flowers and rings and are available throughout the UK in good craft, wool and haberdashery shops.

The Button Lady, who specialises in an enormous variety of interesting buttons, has supplied us with ten packets of designs from the range. They include synthetics, basket weaves and metallics and we know you will love the pennyfarthing bicycle design

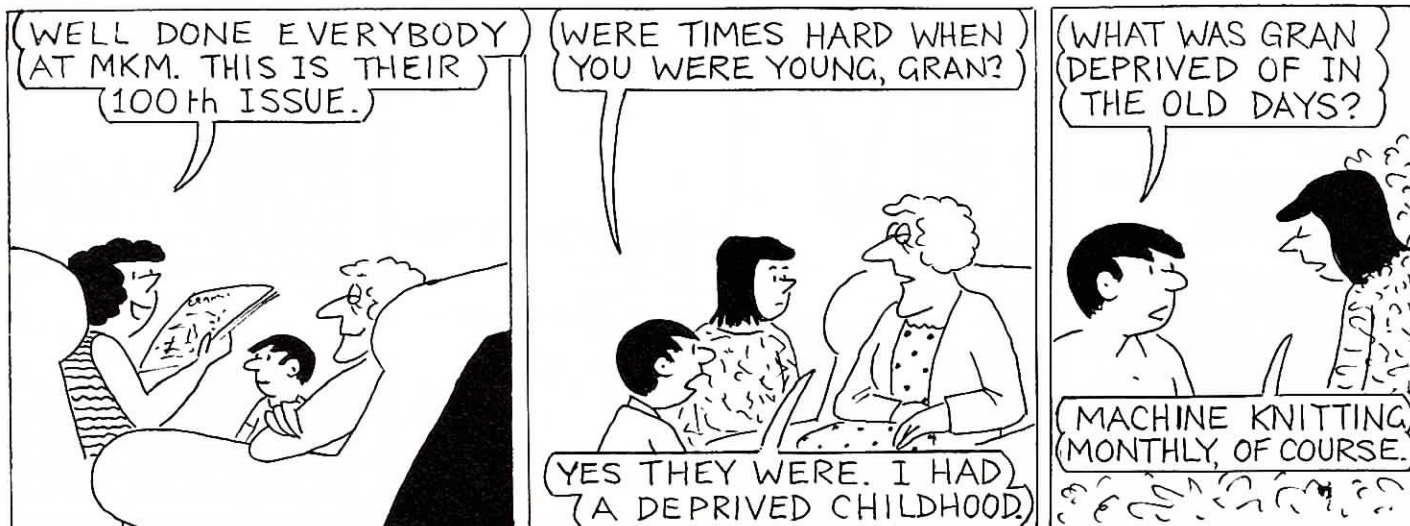
which would look so good on a child's cardigan. For more information, contact The Button Lady, 16 Hollyfield Road South, Sutton Coldfield, West Midlands B76 8NX. Tel: 021-329 3234.

Finally, there are eight free subscriptions to MKM to mark our eight years of publication but these are reserved for eight of those very special readers who have loyally been with us from the start. So, if you are one of them, look out the very first issue of *Machine Knitting Monthly* – April 1986 – turn to page 5 where you'll find The Woolleys cartoon by Doug Baker (who has also been with us from the start) and tell us what it was that 'that Harris woman' wanted to borrow.

To enter our grand draw, put your name and address on a postcard or the back of an envelope, add the answer to the question above if you still have a copy of our first issue and address it to DRAW 100, MKM, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW. Your card must arrive by July 31st to qualify.

The Woolleys

by Doug Baker



3 TEAM WORK

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Many A Mickle 4-ply Wool. (Yarn Guide No. 11.)
1 x 500g cone in White (MC).
A small amount in Gold (A) and French Navy (B).

GARMENT WEIGHT

Finished garment in fourth size weighs 380g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, West Yorkshire HX7 5PF.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 92 [97, 102, 107, 112, 117] cm, 36 [38, 40, 42, 44, 46] in.

Actual size 102 [108, 113, 118, 124, 129] cm, 40½ [42½, 44½, 46½, 49, 51] in.

Length to shoulder 71.5 cm, 28 in.

Sleeve seam

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 41 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 78 [82, 86, 90, 93, 98] Ns at left and 77 [82, 85, 90, 93, 97] Ns at right of centre 0 to WP. 155 [164, 171, 180, 186, 195] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 4 rows. Using B, K 4 rows. Using MC, K 4 rows. Using A, K 4 rows. Using MC, K 24 rows. Transfer sts for st st.

1st, 3rd AND 6th SIZES

Inc 1 st at right edge.

5th SIZE

Inc 1 st at each end.

ALL SIZES

156 [164, 172, 180, 188, 196] sts. Set RC at 000. Using MT, K 146 rows *.

SHAPE ARMHOLES

Cast off 10 sts at beg of next 2 rows. Dec 1 st at each end of every row until 112 [118, 124, 130, 136, 142] sts rem. K 98 [97, 96, 95, 94, 93] rows. RC shows 258. Place a marker between sts 27 and 28 at left and right of centre 0. Cast off.

FRONT

Work as for back to *.

SHAPE NECK AND ARMHOLES

Using nylon cord, K 78 [82, 86, 90, 94, 98] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every 4th row and, AT THE SAME TIME, cast off 10 sts at beg of next row, K 1 row. Dec 1 st at armhole edge on every row until 53 [56, 58, 61, 64, 67] sts rem. Cont to dec at neck edge only

on every 4th row from previous dec until 29 [32, 35, 38, 41, 44] sts rem. K 4 rows. Cast off. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shapings.

NECKBAND

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 200 Ns on each bed to WP. * Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 4 rows. Using B, K 4 rows. Using MC, K 4 rows. Using A, K 4 rows. Using MC, K 5 rows. Transfer sts for st st. K 1 row. Cast off *.

ARMHOLE BANDS

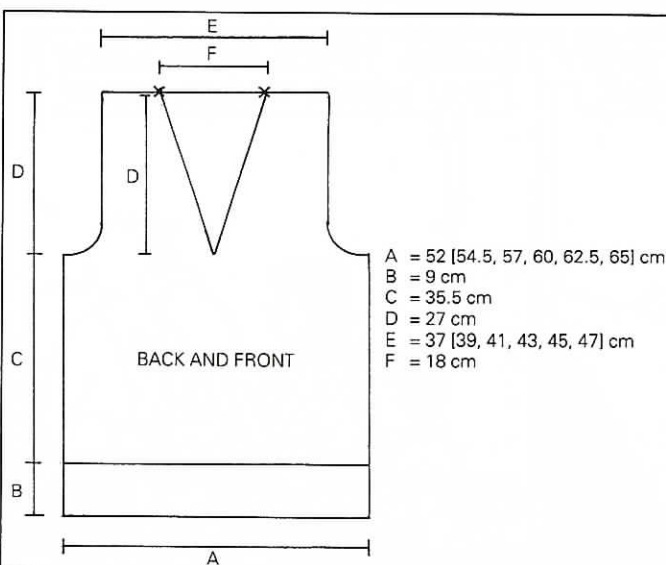
With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 188 [188, 191, 191, 194, 194] Ns on each bed to WP. Work as for neckband from * to *.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join shoulder seams. Sew neckband into position, mitre centre front neatly, turning the ends of rib to inside and stitch in place. Sew armhole bands into position. Join side seams.







CABLES FOR BROTHER ELECTRONICS

Have you ever thought that a Brother electronic machine could make cables easier to knit? Diane explains how to programme the machine to show you where and how to cable.

Diane Bennett

Brother electronic machines are capable both of placing designs anywhere on the needlebed and of pre-selecting needles. This makes it possible to use the machine to select needles for making cables.

When crossing a cable, the information needed is:

1. When to make the cable.
2. Which stitches to cross to make the cable.

By drawing out or entering the design for the cable, needles will be selected showing at which row to make the cable and how to cross it.

The needles which are selected could be all those which are to be cabled. However, it would then be necessary to remember which way to cross the stitches and errors could occur. A better method is to programme the needles to select just the stitches which are removed from the machine first.

Try out the example (Oxo cable) and you should see how much easier this makes even quite complex cables. It is no longer necessary to count rows – knit until needles are selected, then cable. The machine shows which stitches to cable and how they should be crossed, virtually eliminating errors.

OXO CABLE

The design for this cable is shown in Figure 1, (8 stitches x 20 rows). Draw this on to a

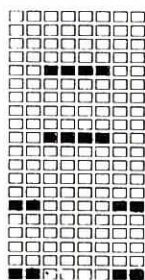


FIGURE 1

mylar sheet or programme it into the machine.

The cable can be positioned on any block of needles on the bed and two or more cables can be knitted in the same row, using A+B motif programming on the 910, 950 and 950i or multiple motifs on the 940 and 965.

To see how the cable is knitted, programme it as a single motif on the centre eight needles of the bed.

910, 950, 950i – programme as an A motif (pattern selector switch to the top position), with the motif positioned Y4 – Y4 – G4.

965 – programme as a motif (selector II on), positioning motif 1 at Y4 – Y4 – G4, motif 2 – 0.

940 – programme as a motif (selector II on), quantity 1, position Y4.

To knit a sample of the cable, cast on and knit a few rows, then transfer the stitches from needles Y5 and G5 to the adjacent needle, leaving empty needles in non-working position.

1. Knit four rows, then pre-

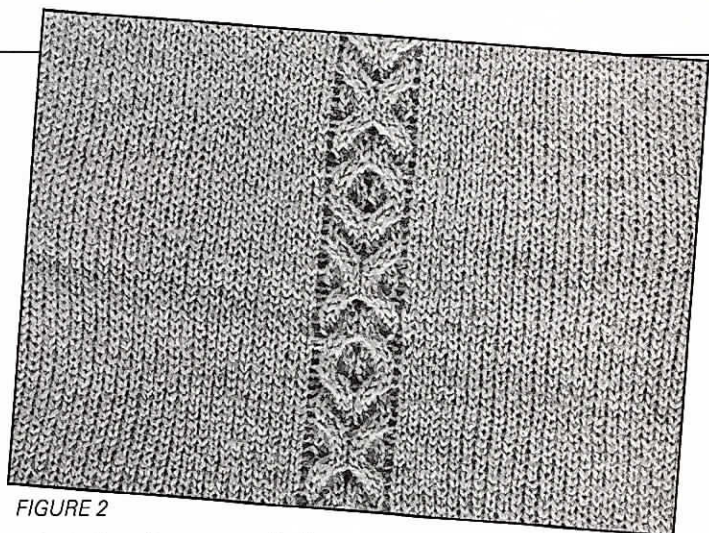


FIGURE 2

select the first row of the cable design, with end needle selection off (KC11).

2. Needles Y4 and 3 and G3 and 4 are selected.

3. Use two two-prong tools to cross the cables. Remove the stitches from the selected needles on the left (Y4 and 3) and cross with the pair inside them. Repeat with the other selected needles. Leave cabled needles in E position.

4. Knit until needles are selected, repeating the cable at step 3.

5. Knit until needles are selected. Needles Y2 and 1 and G1 and 2 are selected.

6. Remove the stitches from the selected needles at the left (Y2 and 1) and cross them with the pair outside them. Repeat with the other selected needles.

7. Knit until needles are selected, repeating the cable at step 6.

8. Knit until needles are selected – pattern is at row one, sequence repeated.

The Oxo cable which was knitted from the design in Figure 1 is shown in the photograph Figure 2.

MARKING OUT A FAVOURITE CABLE

This method can be used for any cable, from the simple to the more complex. All that is required is to understand the basic method and knit one repeat of the cable while sketching out the design.

Before starting to work out a cable design, remember the rule for crossing the cable – the needles which select are those which are removed from the machine first.

Take a piece of graph paper and a pencil and sit at the machine.

1. Transfer the stitches which are to be left empty at each side of the cable. Mark these on the graph using a straight vertical line, leaving the cor-

rect number of stitches between them.

2. Knit to the first cable cross. Cross the cable(s), noting while doing this which stitches are removed from the machine first. On the graph, mark these stitches on row one.

3. Knit to the next cable cross. Note the row number and the stitches removed from the machine first. Mark these stitches on the correct row of the graph.

4. Continue crossing the cables and marking them on the correct row of the graph until one complete repeat of the cable has been knitted.

5. The graph is now complete and can be drawn out or entered into the machine. Make sure that the correct number of plain rows is included at the end of the sequence.

6. Knit a couple of repeats of the cable to check that it is correct before using it for a garment.

The cable design can now be used on a garment. All that is required is to decide the position(s) of the cable(s) on the garment piece and enter the programme required to knit it (them) in that position.

DESIGNS WITH CABLES

Using this method to mark out the cables on a design, which allows the machine to select the correct needles on the required rows, makes a variety of cable designs very easy to knit. Diamonds, triangles, blocks and other shapes can be knitted with cables. The design is drawn out and programmed in the correct position. Since these designs are normally knitted without needles in non-working position marking the width of the cable, it is essential to know whether to cross the selected stitches with the stitches to the right or left of them.

Figure 3 shows the design

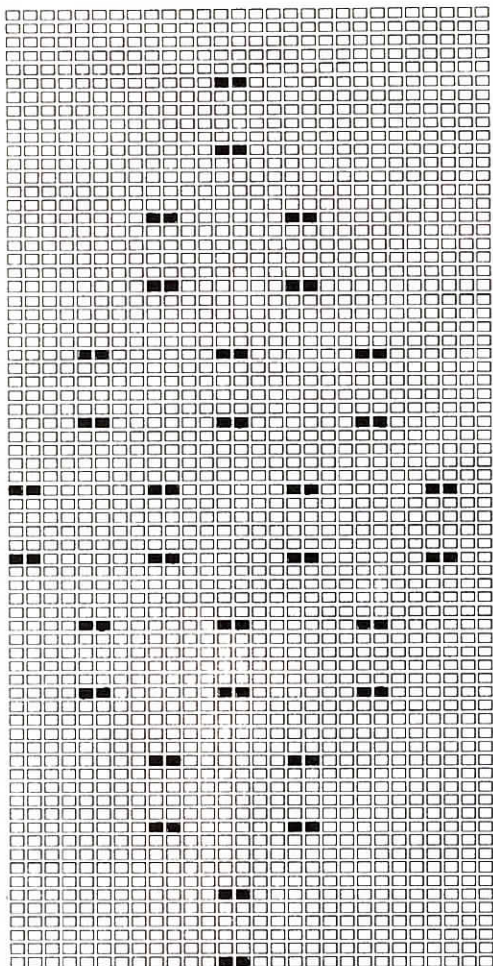


FIGURE 3

used to knit the simple diamond shape of cables in Figure 4. If the diamond is positioned in the centre of the needlebed, on the first row the two needles to the left of 0 are selected. Cross this pair of stitches with the pair on the needles to the right of 0. Continue to knit, always crossing the stitches from the selected needles with those to their right.

This diamond is cabled with two-prong tools. If preferred, it

could be drawn out for bolder cables using three-prong tools. However, with no empty needles and several cables within a small area, this would only be suitable for some yarns and would probably require the tension to be loosened slightly.

CABLES AND STITCH PATTERNS

My last article included examples of the wide variety of

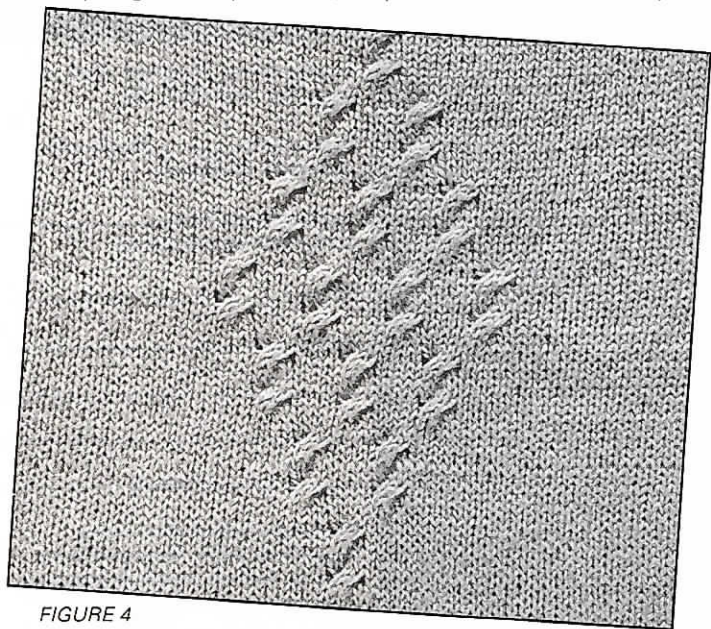


FIGURE 4

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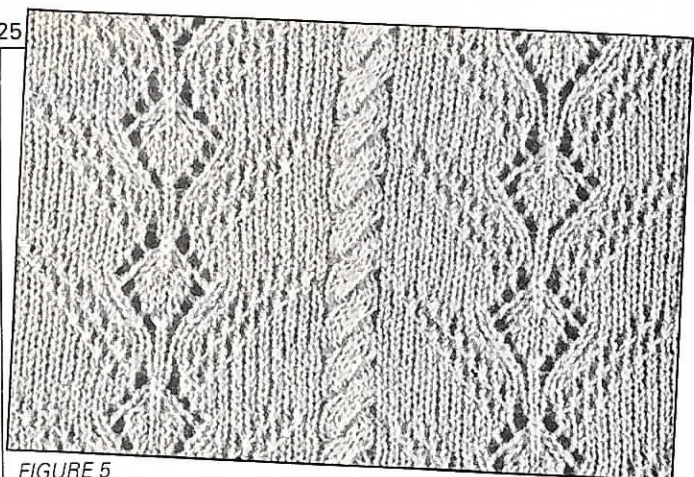


FIGURE 5

stitch patterns which can be combined with cables – Fair Isle, tuck, slip, lace (normal and fine), thread lace and garter stitch.

The advantages of using an electronic machine for this type of design are:-

1. Cables do not have to repeat across the whole garment. By drawing out or entering a wider design or using multiple motifs and superimposing, a limited number of cables can be positioned on a garment piece. This not only makes the garment piece quicker and easier to knit, but also reduces the bulk which can result from cables under sleeves and near side seams.

2. Unlike the simple cables, for example, Oxo cable, it is not usually possible to include the cabled stitches in the design so that the needles select. However, for fairly simple designs, the complete length of the cable can be drawn out or entered, so that the cable is crossed when the machine 'beeps' and returns the pattern to row one. This is a useful audible reminder that a cable should be crossed. More complex cables may require a longer design, in which case the cable rows should be marked as for colour changes, either by entering memo information or by marking the columns at the side of the mylar sheet.

When using a 950, 950i or 965 machine, it may be possible to add the required stitches for a cable at the side of a Stitchworld design. Extra plain stitches can be added at the right of any design. Unfortunately, however, only a few of the Stitchworld designs are suitable – for example, lace pattern number 182 or lace and fine lace pattern number 212. Remember to change the first needle position to allow for the extra plain stitches, programmed at the side of the design, which are to be cabled. To position the cable at the centre of the needlebed,

the first needle position will need to be worked out carefully.

Figure 5 shows the lace and fine lace design, pattern number 212, combined with a cable. The original pattern is 24 stitches wide and an additional seven stitches have been added for the cable.

For 950 and 950i machines, programme as an all-over pattern in 999 mode and change the width from 24 stitches to 31 stitches, first needle position Y28.

For 965 machines, programme with pattern selector II on for a motif and programme the width of the pattern as 31 stitches. To repeat the pattern over the whole needlebed, programme motif 1 as Y28 – Y100 – G100.

Owners of 930/940 machines can knit this design, but must input again pattern number 212 with an extra seven plain stitches at the side (31 stitches wide). Knit as an all-over pattern, first needle position Y28.

The total number of rows knitted in one repeat of this design is 18. The sample shows cables every six rows, although they could be positioned every nine rows.

Many other designs can be combined with cables. Why not experiment with some of your favourite designs and add cables for extra texture and interest.

Easy cables are just one of the unusual ideas included in Diane's Users' Guides for the 930/940/270 or 950/950i or 965 or 900. These are available from your dealer (£5.95) or by post (£6.20 inc. p&p). Diane's latest booklet for Brother electronic owners, 'Motif Magic', includes unusual cables among other ideas. MKM readers can obtain their copy post free (£4.95) until the end of June from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ.

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THREAD YARNS

Thread yarns from left to right as follows:-

Col 1 Navy (two strands together)
Col 2 Butter
Col 3 Brilliant White

PREPARE CARDS

SWITCH ON ELECTRONICS

PROGRAM

Prog		ENT
Erase		ENT
Cast on	4	ENT
All St Patt		NO
St Patt 'A'	Dot	ENT
Reader	Card Row 1	
Alter		ENT
Direct		ENT
E → E3		ENT
Direct OK		NO
E →		ENT
Direct OK		ENT
Add		ENT
Add what	Dot	ENT
Reader	Card Row 25	
Alter		ENT
Direct		ENT
E → E3		ENT
Direct OK		NO
E →		ENT
Direct OK		ENT
3 Col		ENT
Add		NO
Knit Tech	198	ENT
Enlarge/Position		NO
Test		NO
All St Patt		ENT
Form		NO
L nd	64-	ENT
R nd	64	ENT
Start Pos		ENT
Cast on		ENT

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

Forsell 2-ply Super Combed Cotton. (Yarn Guide No. 6.)
2 x 250g cones in Navy, Col 1 (used double throughout).
1 x 250g cone in Butter, Col 2.
1 x 250g cone in Brilliant White, Col 3.

GARMENT WEIGHT

Finished garment weighs 650g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Finished measurements of garment:
Bust 110 cm, 43 1/2 in.
Length 65 cm, 25 1/2 in.
Sleeve, including cuff, drop shoulder, 46 cm, 18 in.

TENSION

Fair Isle fabric Knit Tech 198 (FX/LX).
Stitch size 4 1/2 back bed/4 1/2 front bed.
22 stitches = 10 cm.
96 rows = 10 cm.

For perfect results, please check your tension carefully.

KNITTING NOTES

Cast-on comb and weights were used throughout.
Blue strippers were used.
RC refers to electronic row counter on box.
2x2 ribs (Cast-on 4) are knitted with double yarn.
Use two strands of Col 1 Navy (main colour) together throughout.
Cut-and-Sew method was used.

BACK AND FRONT ALIKE

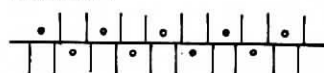
No strippers. Handle down. Set Ns on front bed from 64 at left of centre to 64 at right of centre.

* Put pushers on front bed to rest position.

Follow instructions on screen, i.e. locks GX/SX. Select for 2x2 rib.

Arrange Ns on back bed as diagram 1. (Rack anti-clockwise as indicated.)

DIAGRAM 1



Put away unwanted pushers on front bed.

RC 000. Locks N/LX, stitch size 2. Col 1 (using 2 strands). Knit to left.

Insert cast-on comb and weights.

Stitch size 3. Knit to RC 4.

Stitch size 4. Knit to RC 6.

Insert blue strippers. Knit to RC 22. Locks on left.

(Put pushers on front bed out of work.)

Bring intervening Ns on front bed and back bed to WP.

Locks CX/CX, stitch size 4 1/2. Knit 2 rows.

Locks N/N. Knit 1 row *.

PREPARE FOR FAIR ISLE FABRIC

Use 2 strands tog Col 1, main yarn.

Use 1 strand each Col 2 and 3.

Press fast forward button >>> to select Program on screen.

(This method of selection sets RC 000.)

Press 'NO', Start Pos, Press ENT. ABC button select Patt 'A'. Follow screen, i.e. locks FX/LX.

Locks 4 1/2 back bed/4 1/2 front bed. RC 000. Knit to RC 552.

Switch off electronics.

Col 1, stitch size 3 3/4. Locks N/N, knit to left.

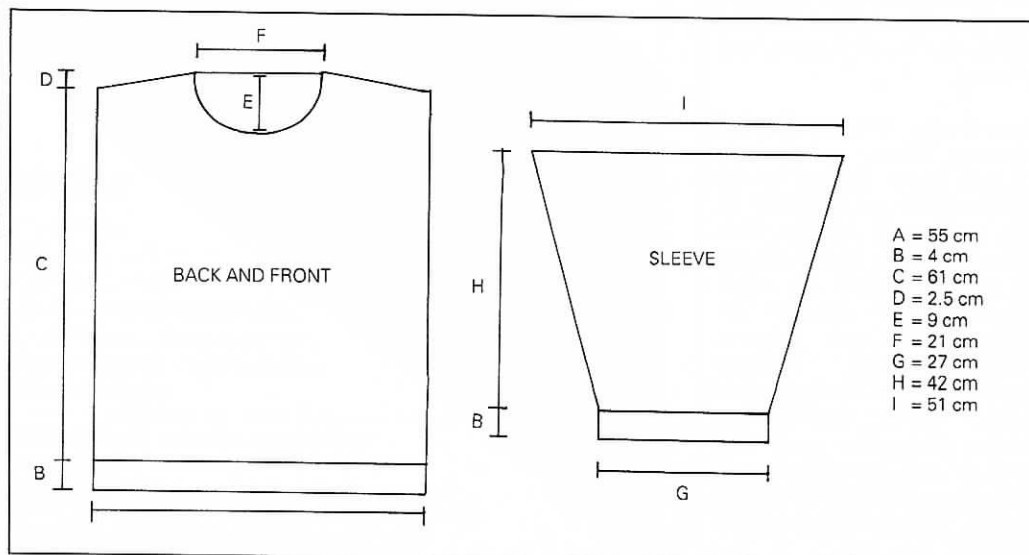
Stitch size 4 1/2. Knit to right. Cast off.

SLEEVES

Use 2 strands tog Col 1. Handle down. No strippers. Set Ns from 34 at left of centre on front bed to 34 at right of centre. Switch on Box. Following Cast on 4 (2x2 rib), complete rib as for back and front (i.e. from * to *).

FAIR ISLE FABRIC

Locks 4 1/2 back bed/4 1/2 front



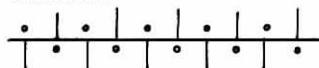
A = 55 cm
B = 4 cm
C = 61 cm
D = 2.5 cm
E = 9 cm
F = 21 cm
G = 27 cm
H = 42 cm
I = 51 cm





bed. RC 000. Select Patt 'A' as instructions for back and front. Increase 1 st at either end on back bed and front bed (4 sts altog) on 1st and every 12th row until there are 128 Ns in WP on front bed. Cont straight to RC 384. Switch off electronics. Locks N/N, Col 1, stitch size 3³/₄. Knit to left. Stitch size 4¹/₂. Knit to right. Cast off.

DIAGRAM 2



NECKBAND

Electronics not needed. No strippers. Handle up. Using 2 strands Col 2, set Ns 73 left and 72 right on front bed and corresponding Ns on back bed, following diagram 2. Locks stitch size 2, N/N. Knit 1 row. Insert cast-on comb and hang on weights. Locks stitch size 3. CX/CX. Knit 2 rows. Locks stitch size 4¹/₂, N/N. Knit to RC 6. Insert blue strippers. Knit to RC 8. Stitch size 4. Knit to RC 14. Stitch size 5. Knit to RC 18. Handle down. Transfer sts from front bed to back. Black strippers. Locks stitch size 6, N/GX. Knit 2 rows. Using WY, knit 6 rows. Strip off.

TO MAKE UP

CUT AND SEW

Neck dimensions: Mark centre front with pin and measure 10.5 cm either side and 9 cm down from centre pin. Mark curve with pins and sew with zig-zag on sewing machine before cutting out curve to within 1 cm of stitching. Likewise mark centre back and measure 10.5 cm either side and 5 cm down from centre mark and make a curve as for front.

Mark shoulder seams 2¹/₂ cm down at armhole edge to 0 at neck to shape the shoulders.

Sew right shoulder seams together. Sew neckband on with right sides tog at WY edge, unravelling WY as you sew. Sew left shoulder seams, tog with side neckband seam.

Measure down 28 cm from shoulder and mark with piece of yarn on both sides, front and back. Attach sleeves, taking care to include the surplus on the shoulder seam. Sew side seams and sleeve seams tog.

Turn neck to inside and slip stitch down.

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MKM 7/94 (D4)



WORKSHOP E6000

PIN TUCK SWEATER

This month, Eileen has a gorgeous sweater pattern for us, but first let's read how she came across pintuck, the stitch pattern that has become her favourite.

Eileen Metcalf

I would like to tell you a story. Yes, I sound like Max Bygraves but bear with me. About eleven years ago I bought a Passap Duomatic 80 and fell in love with it, but it needed a lot of pushing. My mother and I made many garments on it and it helped to keep the rear end in trim. Those of you with Passap machines will know what I am talking about.

After a year I bought a motor for the machine. The dealer who sold me the motor obviously knew little about them, because when I complained that it made an awful banging noise when it went to the colour changer end, then became stuck, he told me the motor was not meant to be used with the colour changer but was meant for single colour work only. It was several years before I knew that he was talking rubbish but in the meantime I had learned a great deal about knitting in one colour on the Passap.

I looked in every magazine, book and the International Model books for single colour stitch patterns and tried them all out. I discovered many beautiful stitch patterns. I translated ribber patterns from the Japanese machines, experimented with my own needle settings and read everything I could find about ribber knitting and double bed work. One book I found particularly useful was Susanna Lewis's *A Machine Knitters Guide to Creating Fabrics*.

One day I discovered a wonderful stitch pattern in an International Model Book but at that time I believed the Model books garment patterns were incomprehensible. (I have changed my mind since.) I put two large cones of 2/30's yarn

behind the machine, brought both strands of yarn through the same feeder, cast on, began knitting the wonderful stitch pattern and left the motor running until most of the yarn had been knitted.

I now had yards of beautiful fabric but what was I going to do with it? It was a very heavy pintuck fabric. For weeks it sat there until I was brave enough to get out the sewing machine and a pair of scissors. This sounds conceited, but I have to tell you I was thrilled with the result of my cut-and-sew, - a heavy heavy jacket in Aran colour which I could wear for many occasions.

There remained one big problem, I did not like the cut edges on the inside. I know many of you will say I should have used an overlocker. However, although I have an overlocker, I only use it for sewing woven fabrics as I always get fluted edges on knitted fabrics. This is not the fault of the overlocker but because I am not very competent with it. I thought that whenever I took off my jacket I would have to hide the inside but I knew I could not get away with that because every knitter I know automatically looks at the inside of a garment. The only thing to do was to line it. I did this with ordinary lining fabric and my problems were solved, or so I thought.

A short time after this, I went to California and British Columbia and since I was so thrilled with my jacket, I took it with me. At the classes which I taught the Americans and Canadians liked the jacket as much as I did. They modelled it, threatened to steal it, had photographs taken in it, but then came the problem - they wanted a pattern for it.

At the time I had written several of the Bramwell Passap Club patterns and knew that if I could produce a pattern for this jacket it would be a success. It took many hours and lots of mathematics before I produced the garment and pattern for Passap Club Pattern Number Eight. Since then I have written many more pintuck patterns. Two of them in particular have been very popular, the Sampler Pintuck Jacket and the Chicago Jacket and Sweater. Pintuck will probably remain my favourite type of stitch pattern. It brings compliments even from people who know nothing about machine knitting.

Now I have produced a sweater pattern for MKM readers, suitable for either sex to wear and one which does not need much expertise to knit - try it and wait for the compliments.

I know that many of you dislike marking out pattern cards, so if you wish instead to use the laser printed reader sheets which are ready for your console, please send £4 to Metbury Designs, 7 Nursery Close, Leyland, Lancashire PR5 2QP. This charge includes post and packing.

The back and front of the garment are knitted sideways, so no cut-and-sew is necessary for the neckline, which is shaped on the machine. The sleeves are knitted from bottom to top in the conventional manner. Remember to give each piece several good tugs in the direction which it was knitted. Pintuck tends to bunch up, so it is vital that it should be stretched to set the stitches. If you do not do this you will find that it is impossible to match the tension.

The yarn used was two strands of Hush Knit *Mayfair*, which is 80% acrylic, 20% wool, but it is possible to match the tension in two strands of Christiana *Braemar* or two strands of 2/30s acrylic. You can also use one strand of Forsell's *Pure New Wool*, but you may need to raise the tension dials slightly. Bramwell's *Duo Magic* and Hush Knit *Jandis* are also suitable. Search your yarn stacks and begin today!

Hush Knit *Mayfair* is available from many stockists; to find your nearest, please ring 0602 223654. It is also available by mail order from Hartington Yarns, Unit 5, Balloon Wood, Coventry Lane, Beeston, Nottingham NG9 3GJ.

SWEATER

Please note:- There are three sets of pattern sheets, A and B, C and D, E and F. It is essential to use the correct pattern sheets for the size you are knitting. The sizes have been named sizes 1, 2 and 3. Select the size you require, then follow the instructions for that size throughout.

Mark out the sheets which you need.

YARN

We used 2 strands of Hush Knit *Mayfair* yarn (1000 gms), 4 strands for the ribs.

TENSION

28 sts and 104 rows = 4 in (10 cm). Stitch size approximately 5 on both beds. Stitches counted on front bed only, although corresponding back bed needles are in work. My machine knits loosely, you may need to raise the stitch size on each bed by a quarter or a half if your machine knits tightly.

MEASUREMENTS

Length 29 in. (All sizes) Sleeve length - Size 1: 20 in. Size 2: 17 in. Size 3: 15.5 in. Finished bust/chest size 1: 40 in. Size 2: 51 in. Size 3: 58 in.

This sweater is very bulky, please do not be tempted to make a tight fitting sweater.

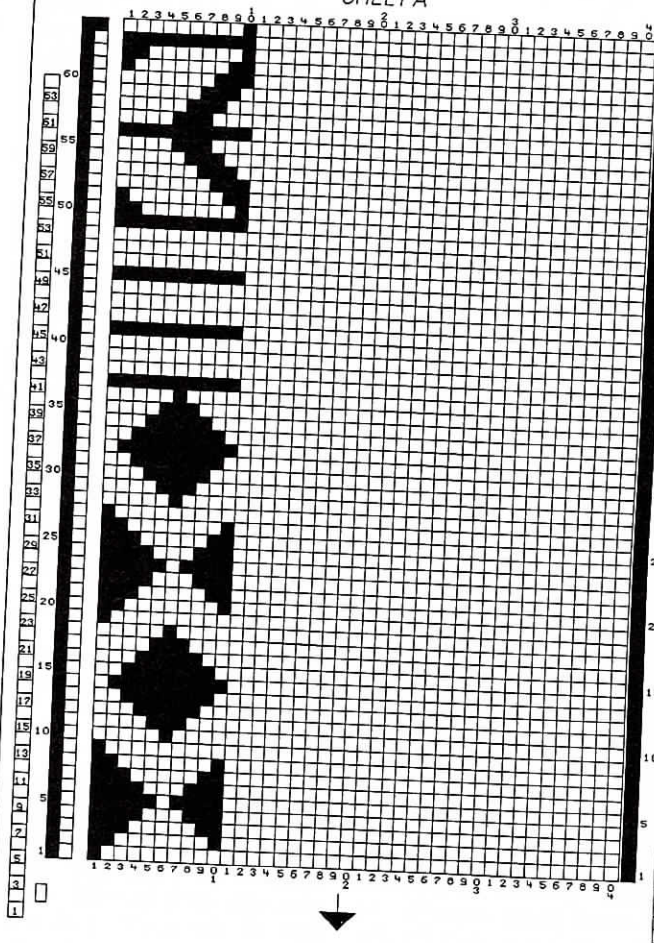
PATTERN SHEETS REQUIRED

Size 1: A and B
Size 2: C and D
Size 3: E and F

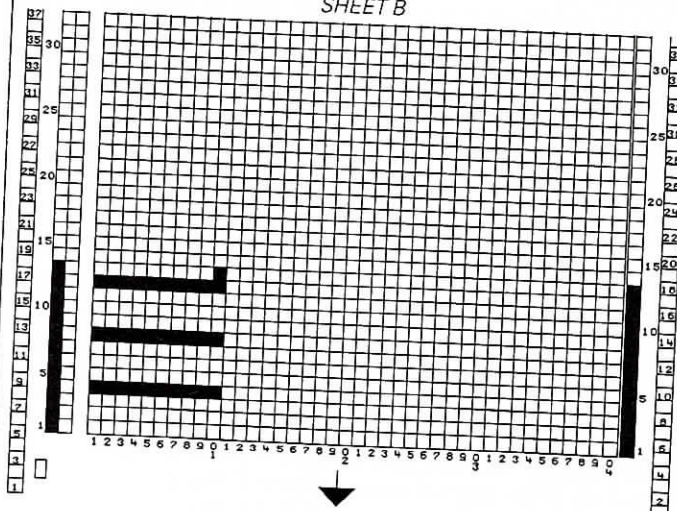
TO PROGRAM FOR THE BACK, FRONT AND FIRST SLEEVE:

Program		ENT
Erase		ENT
Cast on	2	ENT
All St. Patt		NO
St. Patt A	•	ENT
Reader	Read in the first sheet	
Continue		ENT
Reader	Read in the second sheet	
Alter		NO
Knit Tech	253	ENT
Enlarge/Position		NO
Test		NO
All St. Patt		ENT
Form		NO
L ND	90 88 -	ENT
R ND	88	ENT

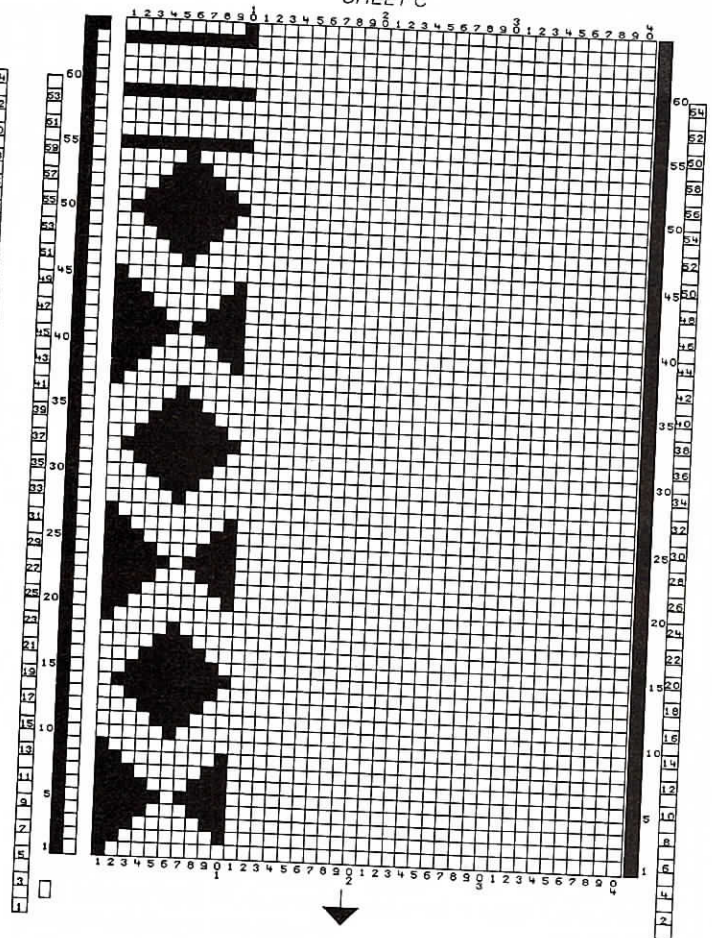
SHEET A



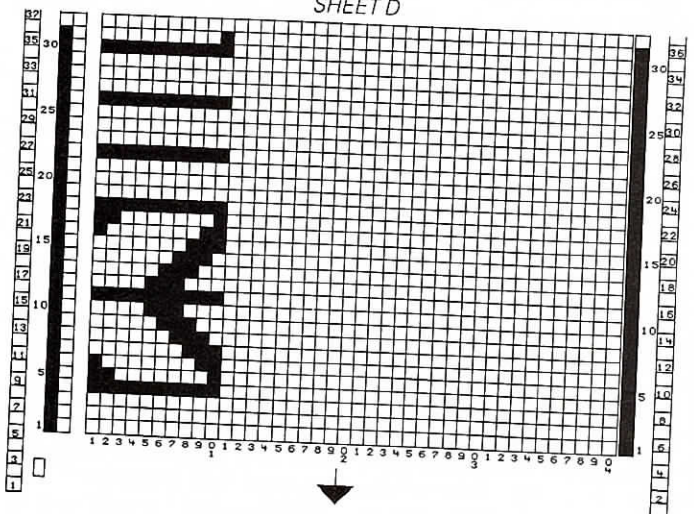
SHEET B



SHEET C



SHEET D



Follow the instructions on the console for the cast on using stitch size 3/3 for all the cast on rows. When END CAST ON appears on the console, press the ABC button for stitch pattern A and follow the instructions on the console.

Instructions for the larger sizes are in brackets.

BACK

Arrange 176 needles on each bed for every needle rib. Cast on using the console and arrange for stitch pattern A. Place a marker thread over

needle 18 [11, 7] at the right of centre to mark the position of the armhole. There are no pushers on the back bed. Stitch size 5 on both beds. RC 000. Knit to RC 178 [250, 298].

SHAPE BACK NECK

Decrease 1 stitch on each bed at right edge of knitting on next and every 8th row, 6 times in all. RC shows 218 [290, 338]. (170 needles in work on each bed.) Knit 88 rows straight to RC 306 [378, 426]. Increase 1 stitch on next and every 8th row 6 times in all. RC shows 346 [418, 466].

(176 needles in work on each bed.) Knit straight to RC 524 [668, 764]. Place a marker thread over needle 18 [11, 7] at the right of centre to mark the position of the armhole. Cast off.

An easy way to go back to the beginning of the pattern is to press the CORR button, confirm the needles and then, when the number of rows is showing, press 0 and ENT. The console will then say RETURN and the number of rows you have knitted. Press ENT. You will now be back to the beginning.

FRONT

Knit as for the back to RC 178 [250, 298].

SHAPE FRONT NECK

Decrease 1 st from each bed at right on next and every alternate row 20 times. 156 needles in work on each bed. RC shows 216 [288, 336]. Knit 92 rows straight to RC 308 [380, 428]. Increase 1 st on both beds at right on next and every alternate row 20 times. 176 needles working on both beds. RC shows 346 [418, 466]. Knit to RC 524 [668, 764]. Place a marker thread

over needle 18 [11, 7] at the right of centre to mark the position of the armhole. Cast off.

FIRST SLEEVE

Arrange 84 [94, 102] needles on each bed for every needle rib. Cast on and arrange for stitch pattern A. RC 000. Knit in pattern, increasing 1 stitch at each end of both beds every 16 [12, 10] rows 28 [30, 30] times in all until 140 [154, 162] needles are working on each bed. Knit to RC 452 [374, 338]. Cast off.

TO PROGRAM FOR THE SECOND SLEEVE

Program	ENT
Erase	ENT
Cast on	2 ENT
All St. Patt	NO
St. Patt A	• ENT
Reader	Read in the first sheet
Continue	ENT
Reader	Read in the second sheet
Alter	ENT
Direct	ENT
E E	ENT
Direct OK	ENT
ADD	NO
Knit Tech	253 ENT
Enlarge/Position	NO
Test	NO
All St. Patt	ENT
Form	NO

L ND	42 [47, 56]	ENT
R ND	42 [47, 56]	ENT

SECOND SLEEVE

Knit exactly as for the first sleeve.

RIBS

Method for making the ribs: Console not required. Handle up. Orange or blue strippers.

BOTTOM RIBS

Use 4 strands of 2/30s yarn through the same feeder. Arrange 140 [150, 160] needles for 1x1 rib. Lower the front bed. Bring the bottom edge of the back or front up between the beds with the wrong side of the work facing you. Pick up the edge on to the back bed needles. Raise the front bed. N/N stitch size 4/4. RC 000. Knit 1 row and check that the needles have all knitted through. Knit to RC 30. Cast off. If the garment is for a man you may like to knit to RC 40 giving a deeper rib.

CUFFS

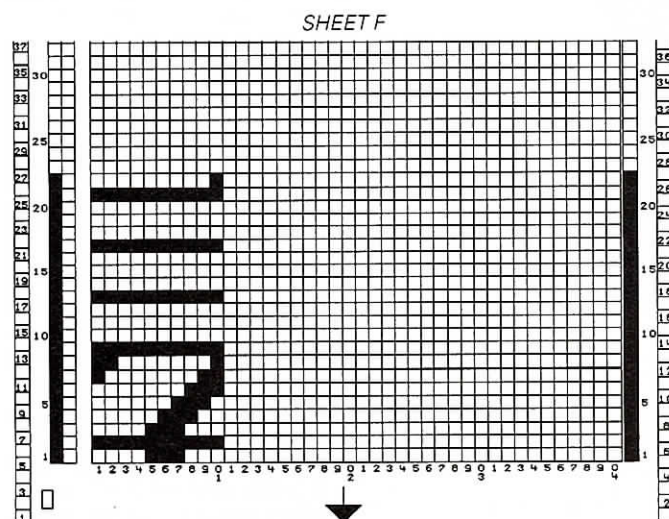
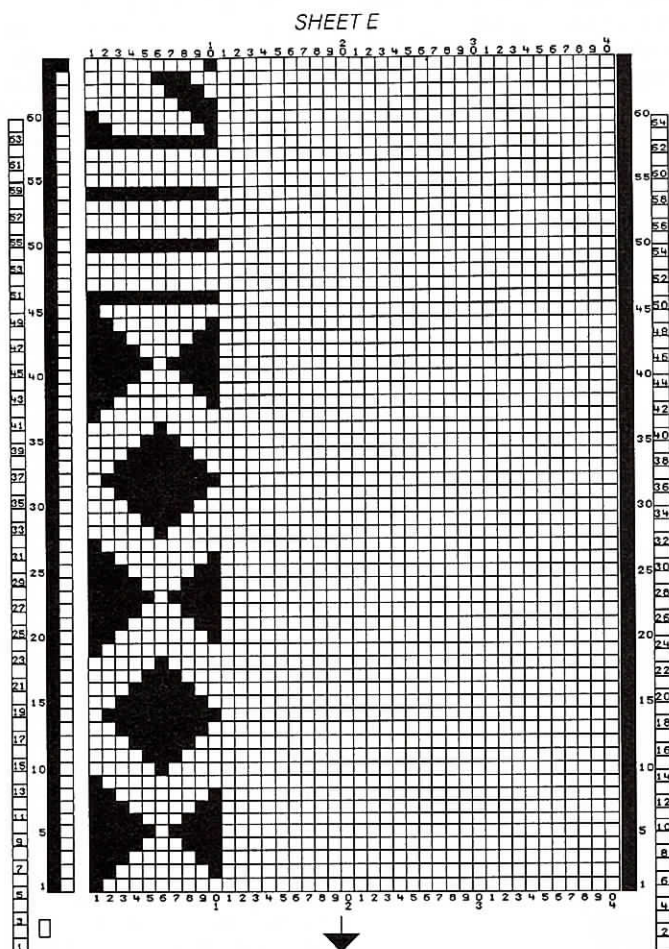
Arrange 66 [72, 78] needles for 1x1 rib. Work as for the bottom ribs, knitting 30 rows for a woman or 40 rows for a man. Cast off. Join one shoulder seam.

NECKBAND

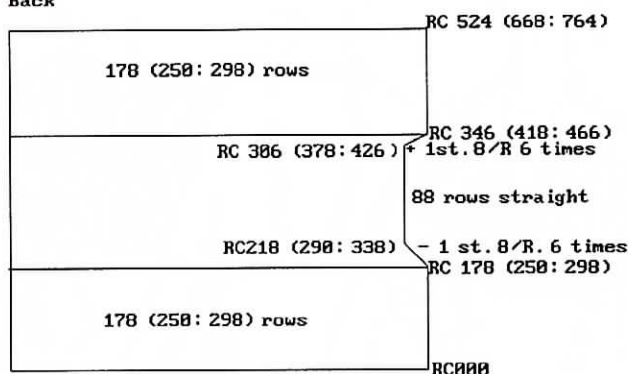
Arrange 140 needles for 1x1 rib. The neckband is made in the same was as the bands. Bring the neckline up between the beds, with the wrong side of the work facing you. Pick up the neckline on to the back bed needles. Stitch size 5/5. Knit 20 rows. Cast off loosely.

MAKING UP

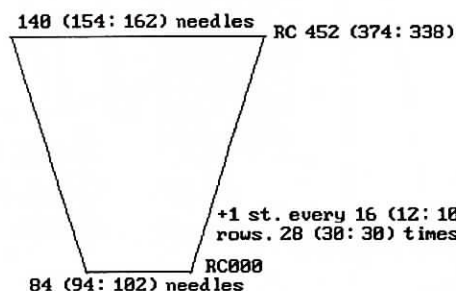
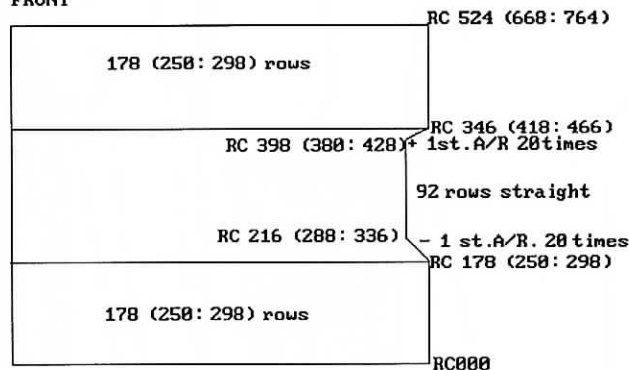
Join the second shoulder seam and the neckband. Turn half of the neckband to the outside, covering the edge which you picked up. Catch down the cast off edge neatly. Insert the sleeves. Join the side and underarm seams. Do not press.



Back



FRONT



M^{ASTER}CLASS

CROPPED OR LONG?

A feeling of anticipation fills the air in July. Holidays are about to happen. What will you knit to wear? What's new now for those ever popular summer tops that everyone is always looking for?

Mary Dowse

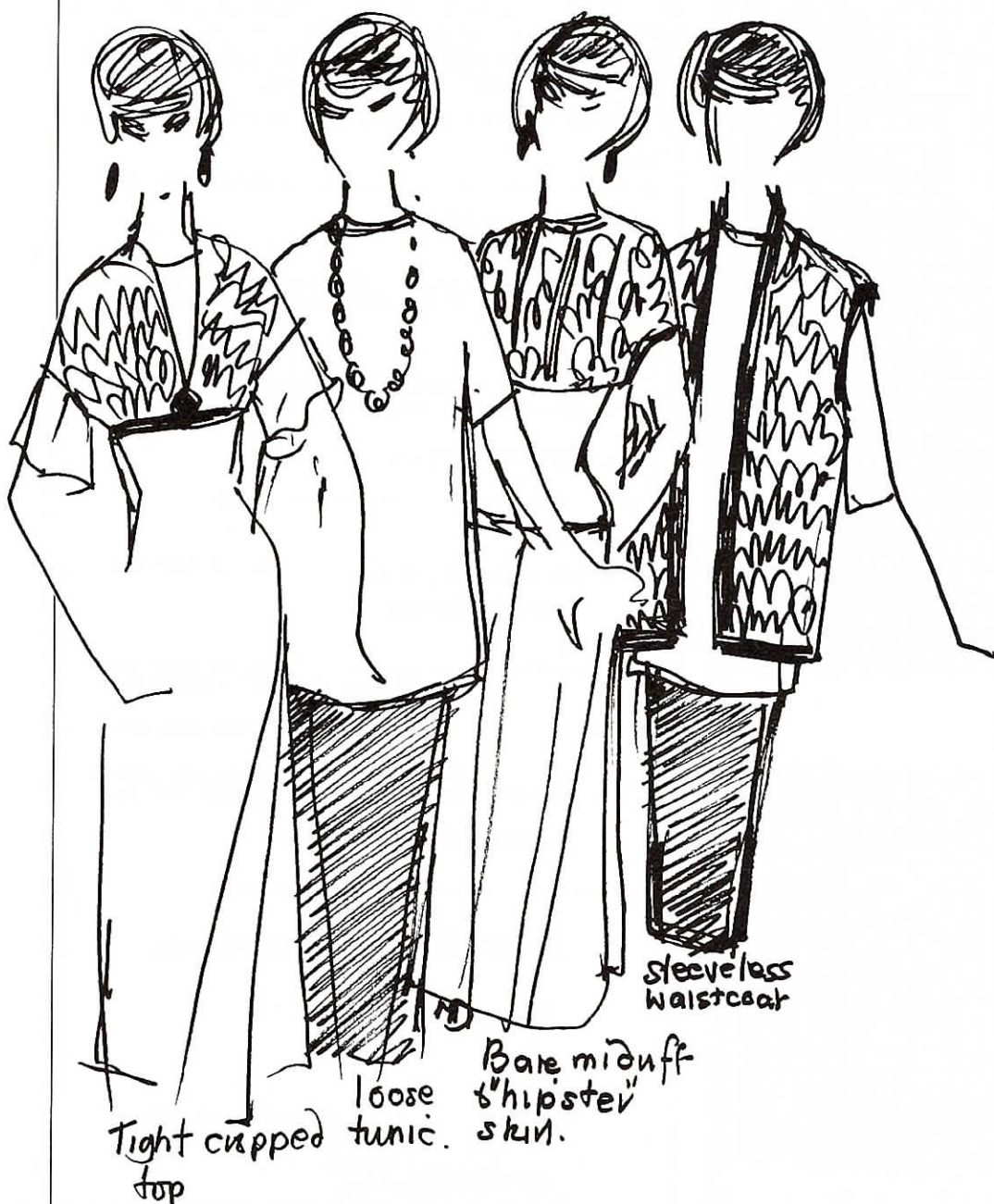
Sometimes, there really doesn't seem to be anything awfully new in summer knitting, though there is always something pretty. However, this year there are many lovely ideas which haven't been seen for quite a long time and which are worn in a totally new way, very 1994 – something, in fact, for everyone from the very slender to the immensely grand Empress, not to mention all the in-betweens.

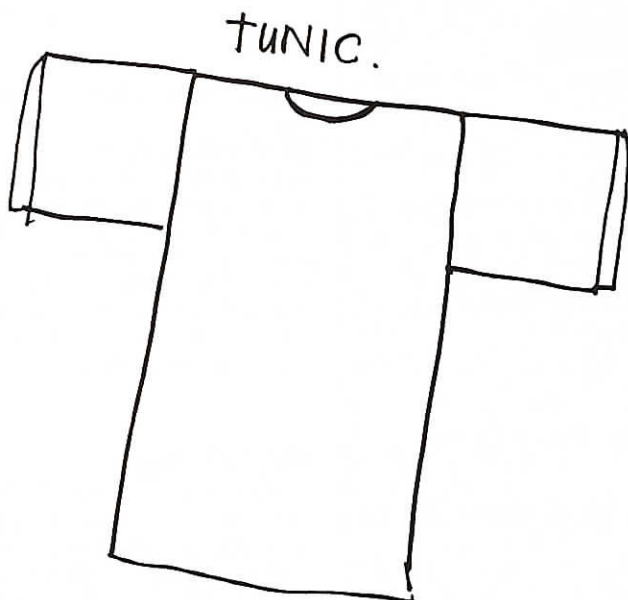
Tunics, long and short and cropped short jackets over sweater-like tops have both hit the fashion headlines in a big way and show every sign of continuing until next winter as well, so try some thin summer ones now and woolly ones for later, or for now if you are going somewhere cooler for your holiday.

The tunic shape is not only popular, but also one of the easiest shapes to knit. You will, no doubt, have noticed what a lot of sweaters have already been knitted like this, with a hem rather than a tight ribbed welt at the hipline. They almost superseded the classic sweater last winter and now thinner, softer tunics are highly fashionable for summer. These are lovely to knit and to wear now, sometimes slightly shaped to the body, often very loose and worn over loose, flowing skirts or with slender skirts, palazzo pants, leggings or above bare legs as a mini-dress.

Fresh and new for summer-wear, tunics are a super shape for any size, particularly as they are usually made with very simple easy-fitting shoulders and sleeves. Make them plain, perhaps in one strand of Bramwell's Hobby and one of fine 120's polyester thread used together, or in Forsell's fine cotton or two strands of their 'one-ply' wool, other fine cottons, linens or synthetic mixes – anything fairly fine for a really summery effect. You hardly need a pattern, just decide on the length and the width you want and it's almost done, great fashion for any time of the year but ideal for now, easy to pack flat for holidays and, if you choose your yarn carefully you can even avoid ironing and pressing after washing. Wear one over bikini or shorts on the beach or very elegantly as a dress.

The other very new shape is the little cropped top, perhaps not quite so easy to wear for really big ladies, though it has several possible and wearable variations. Larger ladies might like to try a short, richly patterned loose bolero worn over a loose tunic or dress. If you aren't too sure about this, a





loose sleeveless jacket almost as long as your tunic looks just as new and is beautifully camouflaging. Waistcoats in all their forms are still very much worn, so any size can have great fun with these.

For the comparatively slender among you, a showily patterned short jacket (your favourite Fair Isle or double jacquard pattern and your favourite garment pattern) is very new. Make it shorter than usual – anywhere between just below the bosom to just above the waist. Fasten it snugly with buttons or tie and wear it over your tunic or dress. Alternatively, wear them with shorts, skirt or pants with a bare midriff.

Made plain or patterned as a sweater this shape makes a great summer top to wear with skirt or pants. How short you make it depends upon your age and figure. As many English figures tend to have a very neat top and a larger hipline, there are a great many of you who can wear this style. If you don't like a tight top, make it loose like a shirt and tie the ends in front. To be very up-to-the-minute, make skirt or pants the fashionable 'hipster' shape, finishing just below the waist and leave a longer gap in the middle – just the thing for hot summer days.

Generally, the tunics tend to be plain and the little tops patterned, but there is no reason why they shouldn't be the other way round. A flowery pattern, or a small geometric one for your dress or tunic, with a plain colour for a little top worn over them would also look good.

Most skirts are long, but the Paris Couture Collections are almost all very short for summer, so take your pick and choose which suits you best. We are at rather an odd stage in fashion and no one seems able to make up their mind to settle finally for one or the other. Very long or very short, both can look good – or compromise with a long skirt with a side slit to show a leg when you move.

One other style, which is great fun to knit and to embellish, is a sweater with a textured pattern, perhaps using your garter carriage (lines of cables in panels add to the look). Add crochet motifs on the panels, or even embroidery, for a really rich textured look. There are many very decorative cotton sweaters made like this, long or shorter; they make a new and refreshing change for summer wear and for an equally new and summery look, try a small geometric Fair Isle pattern, perhaps in the fashionable brown and purple, for an extra lift to your summer wardrobe.

Finally, a word about tensions in these finer yarns. I always make a tensions square and steam it or press it and allow it to 'settle' at least overnight. It's no use measuring your square unless you 'finish' it. This is the basic tension to work to, although your dress may vary. I could suggest a tension number as an average to try, but this would not necessarily be the same for your machine. Always go by the stitches and rows of your tension swatch to get the correct size and then you will be pleased with your dress.

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BACK

Handle down. Orange strippers. Set up 156 [172] Ns on each bed at centre in WP for full needle rib. Enter program. Follow instructions on the console.

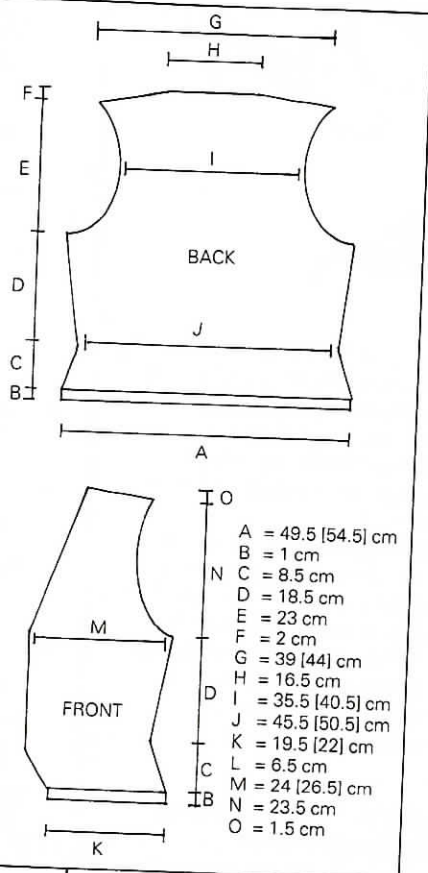
Row 1: Set stitch size to 2/2.
Rows 2 and 3: Set stitch size to 2 1/2/2 1/2.

Row 4: Set stitch size to 3/3. End of cast on. Press ABC button once. Follow instructions on the console.

Set RC at 000. Cont in patt. Shape sides by dec 1 st on each bed at each end of every 12th row until 144 [160] sts rem on each bed. K 32 rows. RC shows 104. Inc 1 st on each bed at each end of next and every foll 12th row until there are 156 [172] sts on each bed. K 59 rows. RC shows 224.

SHAPE ARMHOLES

Remember to return pushers under dec sts to blocking rail. Set RC at 000. Cast off 6 sts on each bed at beg of next 2 rows. Dec 1 st on each bed at each end of every 8th row until 122 [128] sts rem on each bed. K 14 rows. RC shows 144. Inc 1 st on each bed at each end of next and every foll 8th row until there are 124 [140] sts on each bed. K 7 rows. RC shows 192. Press ABC button to obtain patt B.



5 LOVE THAT WAISTCOAT

PATTERN RATING

*** For fairly experienced knitters.

(Beginners see Duomatic Update article in this issue.)

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines (Duo 80 knitters with Deco see Notes).

MATERIALS

Bramwell Montana 2-ply Cotton. (Yarn Guide No. 6.)
1 x 300g cone in Pampas (MC).
1 x 300g cone in Aqua (C).
1 spool sewing thread to match MC - we used Gutermann Col. 192.
5 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 215g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co., Unit 5, Metcalf Drive, Altham Lane, Accrington BB5 5TU. Telephone: 0282 779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 98 [108] cm, 38 1/2 [42 1/2] in.
Length to shoulder 51 cm, 20 in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

50 stitches on each bed to 15.9 cm and 100 rows to 12.1 cm, measured over pattern A, Knit Tech 183. Pull swatch lengthwise, then wash, dry and lightly press before measuring. (Stitch size approximately 3/3).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare reader card from the chart provided. Read pattern through before beginning to knit. Duo 80 knitters can use this pattern using a card of their own choice.

To cast on: Set lock on N/N, K 1 row. Set lock on CX/CX, K 2 rows.

Set lock on N/N, K 1 row. Set lock on N/BX, deco on 4. K 2 rows MC and 2 rows C. Follow stitch sizes given in the pattern instructions. Remember to put a pusher into the blocking rail for every stitch decreased on front bed. Bring a pusher from the blocking rail for every stitch increased on front bed.

Inexperienced knitters who would like to knit this garment, please read the Duomatic Update article in this issue before beginning to knit.

For the purpose of this pattern, RC means the RC on the lock unless otherwise stated.

This fitted waistcoat has less ease than the usual patterns, so please check your size carefully.

For PROGRAM NOTES, see page 40.

Follow instructions on the console.

SHAPE SHOULDERS

Remember to return pushers under dec sts to blocking rail. * Cast off 9 [11] sts on each bed at beg of next 2 rows, K 2 rows. Rep from * 3 times more. RC shows 208 (RC on console reads 436). Cast off rem 52 sts on each bed.

LEFT FRONT

Handle down. Orange strippers. Set up 30 Ns at left and 32 [40] Ns at right of centre on each bed to WP for full needle rib. 62 [70] Ns on each bed. Change R/L instructions as on program.

Row 1: Set stitch size to 2/2.
Rows 2 and 3: Set stitch size to 2 1/2/2 1/2.

Row 4: Set stitch size to 3/3. End of cast on. Press ABC button to obtain patt A. Follow instructions on the console. Set RC at 000. Cont in patt. Shape sides by inc 1 st on each bed at left edge of every 4th row 14 times and, AT THE SAME TIME, dec 1 st on each bed at right edge of every 12th row 6 times. 70 [78] sts on each bed. K 32 rows. RC shows 104. Inc 1 st on each bed at right edge of next and every foll 12th row until there are 76 [84] sts on each bed. K 59 rows. RC shows 224.

SHAPE FRONT EDGE AND ARMHOLE

Remember to return pushers under dec sts to blocking rail. Set RC at 000. Dec 1 st on each bed at left edge of next and every foll 8th row and, AT THE SAME TIME, cast off 8 sts on each bed at beg of next row, K 1 row. Dec 1 st on each bed at armhole edge of every 8th row until 37 [45] sts rem on each bed. Cont to dec at front edge only on every 8th row from previous dec until 35 [43] sts rem on each bed. K 7 rows. RC shows 144. Cont to dec at front edge on every 8th row from previous dec and, AT THE SAME TIME, inc 1 st on each bed at armhole edge of next and every foll 4th row 6 times in all, then on every foll 8th row 3 times. K 3 rows. 38 [46] sts on each bed. RC shows 192. Press ABC button to obtain patt B. Follow instructions on the console. Cont to dec at front edge only on 8th row from previous dec, K 4 rows. RC shows 196. 37 [45] sts on each bed.



PROGRAM

Prog		ENT	
Erase		ENT	
Cast-on	2	ENT	
All st Patt		NO	
St Patt A	Dot	ENT	
Alter		NO	
Knit Tech	183	ENT	
Enlarge position		ENT	
Cm?		NO	
↑ R40		ENT	
↔ Sts 24		ENT	
Position		ENT	
Patt after R0	16	ENT	
To R/L	12-	ENT	Left front 9- Right front 9
↑ Rep		ENT	
↔ Rep		ENT	
Test		NO	
All St Patt		NO	
St Patt B	Dot	ENT	
Alter		NO	
Knit Tech	183	ENT	
Enlarge Position		ENT	
Cm?		NO	
↑ R16		ENT	
↔ Sts 24		ENT	
Position		ENT	
Patt after R0		ENT	
To R/L	21-	ENT	Left front 9- Right front 9
↑ Rep		ENT	
↔ Rep		ENT	
Test		NO	
All St Patt		ENT	
Continue to end of program as usual.			

SHAPE SHOULDER

Remember to return pushers under dec sts to blocking rail. Cont to dec at front edge on 8th row from previous dec and, AT THE SAME TIME, cast off 9 [11] sts on each bed at beg of next and every foll 4th row until 9 [11] sts rem on each bed. K 3 rows. Cast off.

RIGHT FRONT

Handle down. Orange strip-

pers. Push 32 [40] Ns at left and 30 Ns at right of centre on each bed to WP for full needle rib. 62 [70] Ns on each bed. Change R/L instructions as on program. Knit as for left front, reversing all shapings.

RIGHT ARMHOLE BAND

Join shoulder seams. No electronics needed. Handle down.

DIAGRAM 1

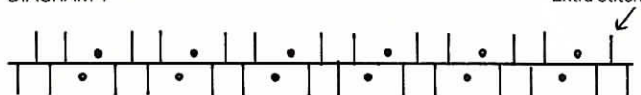
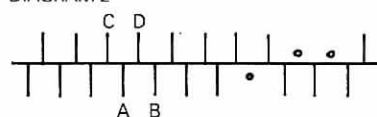


DIAGRAM 2



To make buttonhole put A to C and D to B. Leave empty needles in WP.

Orange strippers. Set up 61 Ns at left and 64 Ns at right of centre on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 1. Set lock on N/N and stitch size to 2/2. Using 1 strand of MC and 1 strand of sewing thread, K 1 row. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 2 rows. Rack one full turn to the right. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 3/3. K 10 rows. Push up empty Ns in between Ns on both beds to WP. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 2 rows. Set lock on N/N and stitch size to 3/3, K 1 row. Set lock on CX/CX and stitch size to 4 1/2/4 1/2, K 2 rows. Black strippers. K 2 rows. Join to armhole by Passap method, placing shoulder seam to N 1 at left of centre.

LEFT ARMHOLE BAND

Work as for right armhole band over 64 Ns at left and 61 Ns at right of centre. Join to armhole with shoulder seam to N 1 at right of centre.

LOWER BACK BAND

Handle down. Orange strippers. Set up 122 [134] Ns on each bed at centre to WP for full needle rib. * Set lock on N/N and stitch size to 2/2. Using 1 strand of MC and 1 strand of sewing thread, K 1 row. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 2 rows. Set lock on N/N and stitch size to 3/3, K 1 row. Black strippers. Set lock on CX/CX and stitch size to 4 1/2/4 1/2, K 8 rows. Join to lower edge by Passap method *.

LOWER FRONT BANDS

Handle down. Orange strippers. Set up 47 [53] Ns on each bed to WP for full needle rib. work as for lower back band from * to *.

FRONT BORDER

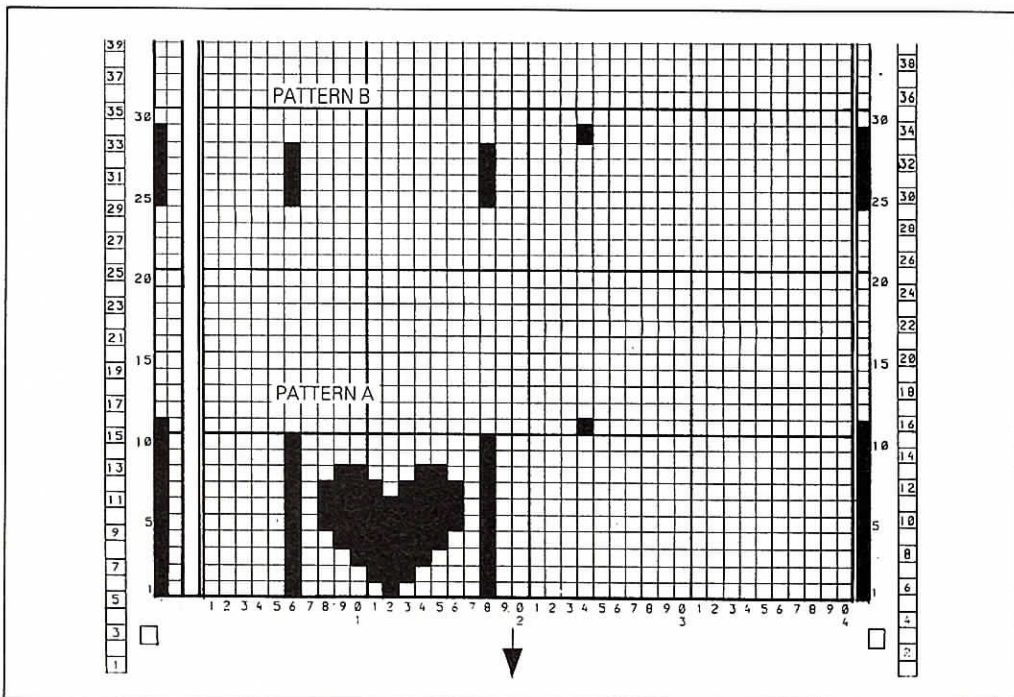
Handle down. Orange strippers. Set up 11 Ns on each bed to WP for full needle rib. Set lock on N/N and stitch size to 2/2. Using 1 strand of MC, K 1 row. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 2 rows. Transfer sts as diagram 2. Set RC at 000. Set lock on N/N and stitch size to 3/3, K 46 rows. * Make buttonhole as shown on diagram 2. K 20 rows. Rep from * 3 times more. Make another buttonhole over same Ns as before. K until RC shows 546. Place a marker at end of row. K 20 rows and release from machine.

MAKING UP

Join side seams. Sew front border into position, you will probably find that the marking on row 546 is the end of the border. Unravel the extra rows, adjusting if necessary and bind off the open sts. Sew on buttons.

TO FINISH

Wash garment. Pat to shape and dry flat. Press lightly.



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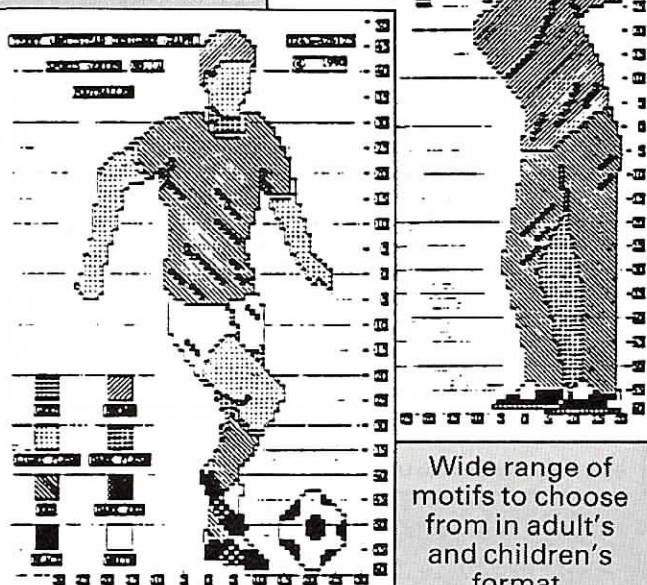
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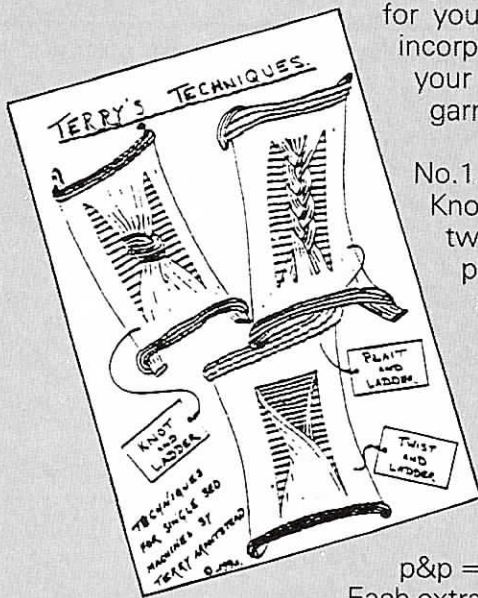
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C CREATIVE INTARSIA

PUNCH AND JUDY

For the summer holiday season, I have taken a familiar seaside theme which is loved by young and old alike – the Punch and Judy show.

Terry Armitstead

To start off, I have created a design based on a traditional Mr. Punch puppet. All the elements are there, his red and yellow costume with a frill around the neck, his hooked nose, his humpback and most

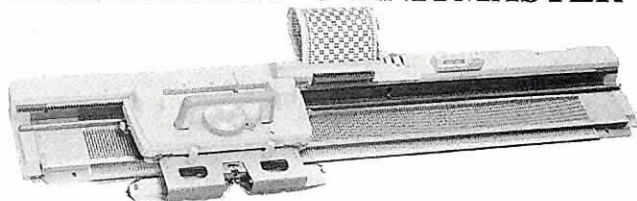
essentially, his stick.

Knit him as a single motif or together, either side of a jacket front, with his wife, Judy, who will be the subject of next month's Creative Intarsia.

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DUOMATIC UPDATE

SHAPELY KNITS

This month's pattern is for a two-coloured jacquard waistcoat. It has been headed 'for fairly experienced knitters', since it is not the usual easy shape to knit. However, if you are not an experienced knitter but would still like to knit the waistcoat, then read on and learn a few tricks to help you.

Hazel Duignan

It is always essential to knit a tension piece and for this pattern you must wash, dry and lightly press the piece before measuring. It may sound boring but it does mean that you will get a garment in the size that you want. The soft cotton yarn is very easy to knit so it will not take much time to knit the tension piece but you need to allow time for it to dry.

As you will know, knitting two-colour jacquard on the E6000 is really easy. The console tells you what to do and the colour changer changes from main colour to contrast colour and back again providing you have the levers depressed under the two bobbins in use.

The first thing to do is to read the pattern through before beginning to knit. It is always a good idea to do this even if the pattern is suitable for beginners. Knowing what is to come makes the knitting much easier than reading a line at a time and discovering that the words 'AT THE SAME TIME' are there on the page after you have finished the first bit of the shaping.

Next, if there is a lot of shaping, make a little chart to fix on to the yarn mast. The instructions for the left front after the cast on read:- RC 000. . . . Shape sides by inc 1 st on each bed at left edge of every 4th row 14 times and, AT THE SAME TIME, dec 1 st on each bed at right edge of every 12th row 6 times. 70 [78] sts on each bed. K 32 rows. RC shows 104.

My chart for this would read as follows:-

Row	Left edge	Right edge
4	+ 1	
8	+ 1	
12	+ 1	- 1
16	+ 1	
20	+ 1	
24	+ 1	- 1
28	+ 1	
32	+ 1	
36	+ 1	- 1
40	+ 1	
44	+ 1	
48	+ 1	- 1
52	+ 1	
56	+ 1 finish	
60		- 1
72		- 1 finish

Knit to RC 104.

I would then go on to chart the rest of the shaping in the same way. It is almost impossible to make a mistake if the chart is right in front of you. You may not need a chart for the back because the shaping is the same at both sides of the work. But if you find it hard to remember when to increase or decrease, then a few minutes spent making a chart can save hours of frustration.

Put the program for the back into the console and start to knit. I think that it is a good idea to get into a habit of doing any increases or decreases at the same point in the knitting. I usually change colour, increase or decrease and then knit on. You may prefer to increase or decrease and then change colour. Either way is fine but it does help prevent mistakes if you use either one

way or the other all the time.

At RC 224, switch the RC back to 000, then transfer the six back bed stitches at the right edge of the work on to the front bed. Put the back bed needles to non-working position. Next knit the stitches by hand very loosely, using first main yarn then contrast yarn alternately; then latch off with the latch tool. Knit to the left. Cast off six stitches at the left in the same manner but you will be able to knit them all with the main yarn on this side of the work. Follow the decreases as in the pattern and, at RC 144, increase as instructed. At RC 192, press the ABC and follow instructions to knit pattern B (this is to prevent having a little bit of a motif on the shoulder). Cast off following instructions and at RC 208 cast off remaining stitches.

Now for the fronts. Press the fast forward button to get Progr, press ENT, Erase press NO. The console will now run through the program line by line. Press either ENT or NO, as you did the first time, until the display reads R/L 12-, then for the left front press 9- then ENT (for right front press 9 ENT), then carry on pressing either ENT or NO as before until you reach R/L for pattern B. Change instructions as before and then continue to the end of the program. This is much quicker than re-reading the cards, as I have found some knitters doing.

Now for the bands. For the sleeve bands and welt binding I have used a strand of sewing cotton together with the main yarn. This helps the welts and ribs to keep their shape when the main yarn is a soft cotton such as we are using here. If you are using the Passap method to join the bands to the garment, then break off the sewing cotton before knitting the manual row, since it is easier to latch off one end of soft cotton than cotton and sewing thread together.

Now there is just the front band left to knit. I like to hold the band down under the machine as I knit. This helps the stitches to knit off cleanly.

It is not possible to hold the band itself until the work is under way, so I suggest that you cast on and transfer as in the pattern, then drop a piece of nylon cord (obtainable from any machine knitting shop, or you can use a length of fine strong smooth yarn) down between the beds so that the cord is draped across the work. Hold both ends of the cord under the machine and pull them down, not too hard. After knitting for a while you should be able to drop the cord and hold the actual band down. Follow the instructions for the buttonholes as given in Diagram 2.

After joining the side seams, pin the band carefully in place. I find that it is a good idea to put the garment flat on the floor and pat it into shape so that the front and back bottom edges are lined up together. There will be a bit of fullness to be eased in as you pin and then sew. The 546 rows of the band are divided as follows:-

Hem to first buttonhole	
(3 rows after shaping)	
RC 000 - 46	
To beginning of neck shaping	46 - 128
To shoulder seam	128 - 240
Across back neck to shoulder seam	240 - 304
Shoulder to beginning of neck shaping	304 - 418
Start of bottom shaping	503
End of band	546

If you are not experienced at sewing on bands, then mark the ends of the above rows with contrast sewing thread and you should find it easier to get the band positioned correctly the first time.

Earlier I suggested that you use the 'Passap method' for joining the sleeve bands and welts to the garment. Most of you will have tried this method before but, just in case it is new to you, here are the instructions:-

1. Place the garment on the back bed with the right side facing the ceiling and the edge to be joined towards you.
2. Pull back bed needles through the edge - not too far forward.
3. Transfer front bed stitches to back bed needles.

You now have a 'sandwich', consisting of one back bed stitch, edge of garment and

one front bed stitch, on each back bed needle.

4. Knit one row by hand, leaving a fairly big loop on each needle. Turn garment over towards front bed.

5. Latch off through back bed loops.

This method is very neat and, once you get used to it, much quicker than sewing on the band. I use it a great deal for joining neckbands to their garments.

If the thought of all the bands proves too much for you, then knit the back and the two fronts, join the shoulder and side seams, then take the garment into the garden and crochet at least three rows of double crochet round the armholes and the garment edges while you sunbathe. Of course, if you are an expert in the field of crochet, then you will probably be able to dream

up a fancy edge.

I have worked a little sample of crochet for you to see. On the side of the work where the crochet was in main colour, I have used one end of main yarn and worked three rows of double crochet followed by one row of crab stitch. On the side worked in the contrast colour I have used two ends of yarn and have worked two rows of double crochet, then the following third row.

Row 3: Make three double crochet into the edge of the previous row. * Make three chain stitches, then four double crochet worked into the edge of the previous row *. Repeat from * to * along the work.

By now you should be able to tackle almost any pattern, even if you started as a beginner. The most important thing is to just keep knitting.



CROCHET SAMPLE

A MODERN HUMPTY DUMPTY

Humpty Dumpty sat on a wall,
Humpty Dumpty had a big fall,
He was wearing a 'Chunky'
which cushioned his fall -
King's men were stood down
- they weren't needed at
all!

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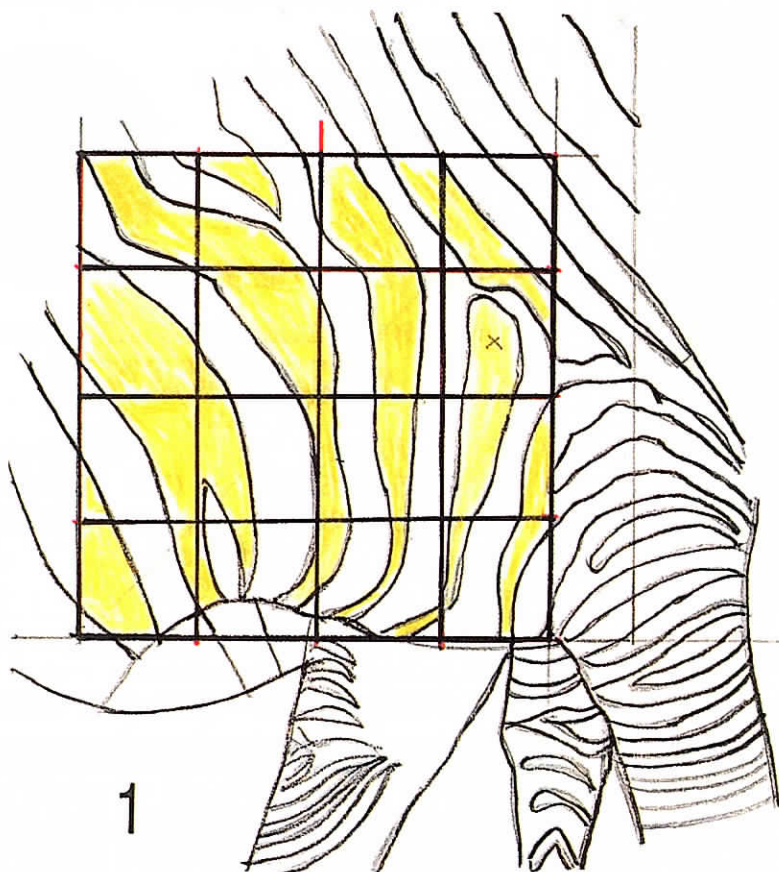
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ART AND DESIGN

ZEBRA PUNCHCARD



Have you tried the wool-winding I wrote about last month? I do hope so and now, if you liked the picture of the zebras at the water hole, you may be interested to see the punchcard I designed from it.

Anne Kent

The patterning of a zebra's coat is fascinating – all those stripes really do look as if they have been painted on, don't they? I began by tracing a portion of a zebra's back (not the one pictured here). Then I drew a box outline around the section I wanted to use, as you see in Diagram 1. Next I drew lines dividing the box in half vertically and horizontally and repeated this in each quarter.

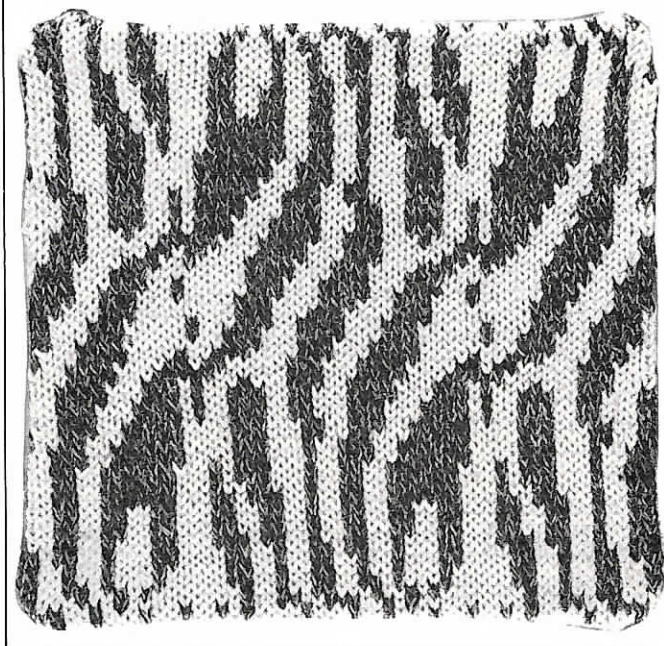
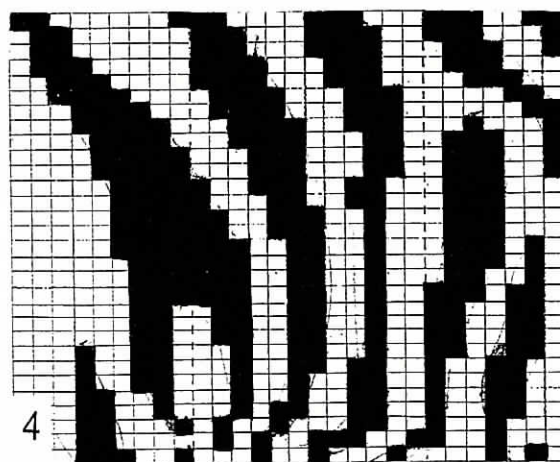
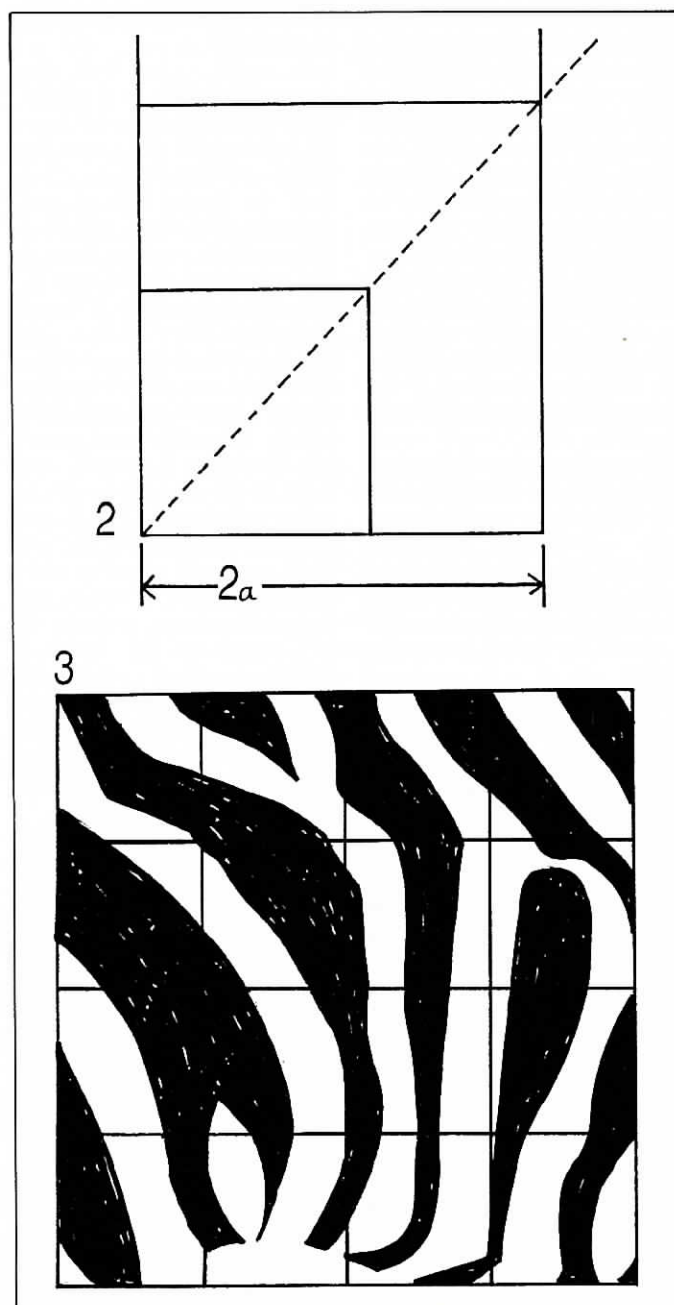
I hope you have all realised that stitches are not square in shape but oblong and it is therefore vital to use stitch-related graph paper for your final pattern.

The next step is to measure the width of 24 spaces or 'stitches' across a piece of this stitch-related paper (I enlarge mine on the photocopier . . . old age creeping on!) and transfer this measurement to the bottom line of an open 'box' outline such as I have drawn in Figure 2, where line 2a represents the width of the 24 spaces.

Place the tracing of the zebra stripes in the bottom left corner of this 'box' and draw a

diagonal line from bottom left to top right. Continue the line until it meets the side of the box and this point marks the height of the enlarged picture. Complete the box by drawing the top line at this level and you have an outline in proportion to the outline of the original tracing. Draw in the grid lines exactly as for the tracing.

Now comes the hardest bit! Taking one square at a time, draw in the enlarged grid exactly what you see in the smaller tracing. Sometimes I find it easier to cover up the other squares and I did so in this case. I also coloured in the enlarged version so that it is easy to see (Figure 3). There is



an easier way, of course, which is to enlarge your tracing on a photocopier. You will have to go over your drawing with a pen to do this. Make sure you have worked out the required width before getting to the photocopier stage.

Whichever method you use (I should mention here that you can also reduce a picture too in the same way), you are now ready to trace the correct-size picture on to the stitch-related paper. I then use a pencil to fill in the 'squares'. After that, having pinned the paper to a board, I stand away from it to see if the curved lines work. If they are not quite right, it is easy to rub out a 'square' or fill in an extra one until the design looks right. If you are using several colours, it is a good idea to colour the design in over the pencil and

don't forget that the background needs filling in as well.

Finally punch the card, following the design on your stitch-related paper, row by row.

Now to the knitting . . . This pattern could be used on various garments and would be very suitable for menswear. Have a look at Art and Design in last month's *MKM* and make a selection of two or three colours from the zebra picture to try out in swatches.

I hope you like the finished result. The zebra picture illustrated is different to the one I used, since I thought you might like to try your hand with this zebra.

Happy designing.

PS: Can you see how I have used the punchcard to knit the swatch?

TALKING POINT

SMALLER MACHINE – BIGGER MEMORY!

A new delivery arrived at the office a few weeks ago, a brand new Brother 965i and I was given the pleasure of putting it through its paces, to see just what it could do. What follows is a brief outline of my first few weeks of experimentation and garment knitting.

Angela Gordon

I have been knitting on Brother machines (amongst others) for some years now, starting with the 910 Mk II and then the 950i. The 910 was my original introduction to electronic knitting and within a few days I was amazed by the versatility of these new electronic machines. Soon I became totally hooked. With the 60 stitch mylar sheet instead of punchcards and all those variation switches to play with, not to mention the automatic two-colour Jacquard conversion, nothing could be better – or so I thought at the time!

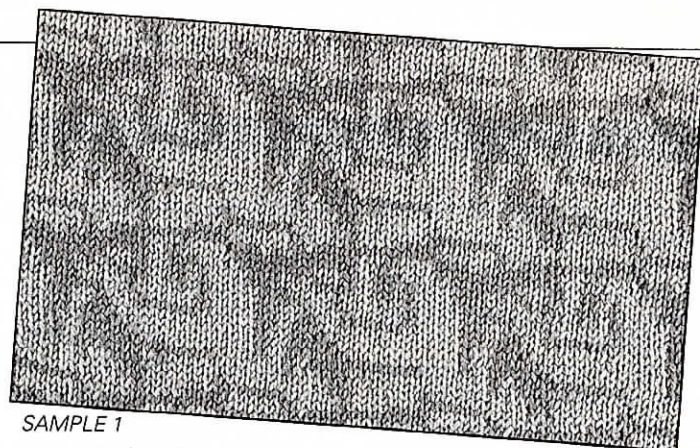
Now, with the modern microchip technology, things have come such a long way since those days. There is certainly never time to become bored! The 950 was the first machine with a built-in stitch pattern library, memory for storing our own patterns and a 200 needle patterning capability. With the addition of the 'i' came the facility to create patterns with a PPD and transfer them into the machine, or transfer from a floppy disk. A little while later came the interface with the home com-

puter and I thought we had then reached the ultimate machine.

When the 965 first came out I was very impressed with its capabilities, but it just couldn't do quite as much as I could with my computer interface and the 950i. I also felt that the lack of a KCI and KCII knob or disk drive interface was a disadvantage. What is more, when a computer link became available it was prohibitively expensive, so I had decided not to upgrade.

Now we have the 965i with all the missing features added and after test driving it for our editor, I am definitely upgrading.

How was I convinced? Everything about this machine is more user friendly. It is more compact than the 950i (probably due to the lack of a mylar sheet reader) but otherwise looks very similar, except for a colour change to the trim and some extra buttons for pressing. The tool box is now built in and the programming panel is on the right. I was also very pleased to note that the beep you hear when turning on and



SAMPLE 1

programming is now much lower pitched – thank goodness, I had envisioned ear plugs being required for beeping in the long patterns!

Actually the method of inputting your own designs was one of the things that originally put me off the 965. I simply could not imagine following those ten little lights for anything above ten stitch wide patterns. However, it is really much easier than I thought. Put your pattern on a clipboard (or better still one of those typist's copy holders with a moveable ruler) and once you have located the grey and white keys you need only look at the pattern and let your fingers do the programming. The 20st by 20 row pattern used for the examples took less than three minutes to input. However, you do need to concentrate, so it is not something to do while the children are pestering for their dinner!

Once the pattern was correctly entered – it is quite easy to check and amend if necessary – I knitted a sample through (Sample 1). It was easy, just like using the 950i, but what would happen when I came to tackle the variations?

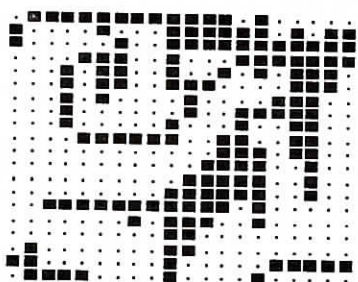
The variation switches look quite different, with their musical notes; also there are more of them, but their functions are fairly obvious and the instructions are clear, so I decided to use the selector

switch to try the pattern out as offset repeats. My first attempt went wrong because I forgot that the machine automatically centres a single repeat even though I had room for four repeats on my sample.

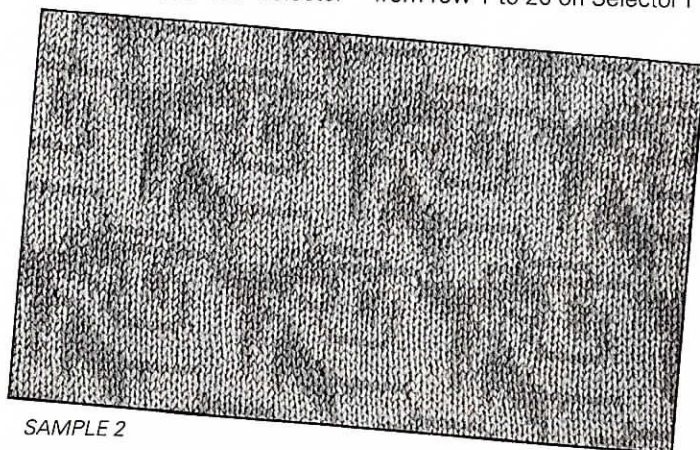
The correct procedure is to have the centred pattern band on Selector I and then program Selector II to have one repeat either side of centre 0. Of course, you can offset patterns on Selector I as well if you wish.

I used the following method: Selector I, Step, enter pattern number, then allow machine to centre the pattern by just pressing Step until the Ready light comes on. Selector II, Step, enter pattern number and step through the co-ordinates for bottom, top, left and right – these clever electronics know just how big the pattern is! Now, enter first needle position as yellow 20, left end of pattern yellow 100, right end green 100 (you can just enter the width of the knitting, but if you get into the habit, for all-over patterns, of entering the full width, you can increase without a problem). Once the information is entered, a number 2 will appear in the window asking you which pattern you would like for motif number 2. Press 0 (zero) and Step to tell the machine there is no further motif and the Ready light will turn on.

Cast on and knit through from row 1 to 20 on Selector I



ELECTRONIC CHART



SAMPLE 2

and then, after row 20 has been selected (therefore with number 20 flashing in the window), press the Selector II switch and knit through from row 1 to 20 again. Repeat as many times as you like, just pressing the alternate Selector switch after the last row of each complete repeat has been selected but before it is knitted.

If you use my pattern you should now have a piece of knitting like Sample 2.

Before abandoning this stitch pattern, I decided to try it out mirrored and reflected. This was fun! I wanted motif 1 to remain as it is, but knitted from bottom to top and then from top to bottom for two repeats on the left half of the knitting. Motif 2 for the right side of the knitting should be reflected and mirrored for two repeats. So, Press the Reflection switch, Selector II, enter the stitch pattern number and allow the machine to select the full size of the pattern by stepping through the co-ordinates. Enter Yellow 20 for first needle position, Yellow 40 for left edge and Yellow 1 for right edge of pattern. Enter the same pattern number for motif number 2, with the same left and right co-ordinates and a first needle position of Green 1 and width of knitting from Green 1 to Green 40. Enter 0 for the third motif (two is enough for now!) and then press the mirror switch, first on the left. Nine of the ten stitch pattern lights will light up and flash. Press number 1 and light 1 will go out. We want motif 1 the normal way around and motif 2 mirrored. Red light equals mirrored, light off is not mirrored. Ignore the lights for motifs 3 to 9 as we are not using them, so just press the mirror switch again and the lights will become

steady. All is now set for knitting. Knit a sample through and you should have a much more interesting pattern – see Sample 3. All my samples are knitted in Forsell four-ply wool in Cinnamon and Khaki.

My next test was loading a pattern from Disk Drive and then from the PPD cartridge. This all went very smoothly and I am really impressed that it is no longer necessary to overwrite all previously stored patterns with the new ones.

I did think this might prove a slight drawback when loading lots of patterns at once. However, I loaded 36 garter carriage patterns from the PPD cartridge in just a few minutes – it was not a problem at all.

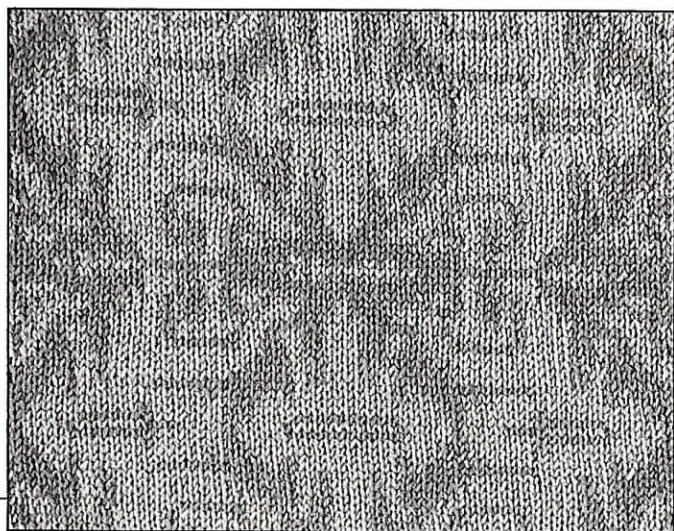
Pressing the memo button for casting on with the garter carriage is much simpler than programming pattern 537, which I used to do on the 950i. I put the machine to the test with the garter carriage by knitting several swatches and two complete garments with very large stitch patterns.

My final test was to find out how it operated with DesignaKnit. All the patterns downloaded as expected and the 'knit from screen' function works perfectly after disconnecting the plug from the interface (with the machine switched off, of course!).

I could go on about all the different variations, the programming of nine different motifs across the one garment and automatic separation for three-colours-per-row Jacquard. However that would fill the entire magazine and I'm sure you would like to read the rest of the interesting articles and knit some of the lovely patterns in this issue. Perhaps our editor will ask me to write some more for you another time.

For now, Happy Knitting.

SAMPLE 3



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6 CREAMY CASUAL

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Jones+Brother standard gauge punchcard or electronic machines with a ribber and lace carriage. Toyota owners should reverse the card or punch the pattern on the reverse of the card and use the card in the usual way. Owners of other models should substitute a similar pattern recommended for their machine.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Spectrum Tango 4-ply. (Yarn Guide No. 11.)
1 x 500g cone in Cream (MY).

GARMENT WEIGHT

Finished garment in second size weighs 365g.

The fibre content of this yarn is 80% Courteille Acrylic, 20% Wool. This yarn is available by mail order only. Please contact Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB. Telephone: 0484 843732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112, 117, 122] cm, 32 [34, 36, 38, 40, 42, 44, 46, 48] in.
Actual size 112 [118, 123, 129, 134, 140, 145, 151, 156] cm, 44 [46½, 48½, 51, 53, 55, 57, 59½, 61½] in.
Length to shoulder 81 cm, 32 in.
Sleeve seam 45.5 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

22 stitches and 33 rows to 10 cm, 4 in measured over pattern after pressing (tension dial approximately 10).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

We used a Brother card for this pattern and reproduce it courtesy of Jones+Brother. For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

LACE PATTERN

Insert card and lock on first row. K 10 rows. Release card and cont with 10 rows lace and 10 rows st st throughout.

Using MT, cont in patt as for back. K 60 rows.

POCKET TOP

Cont in st st. Using MT-3, K 8 rows. Make a hem by placing loops of first row of pocket top

on to corresponding Ns. Cast off.

FRONT BORDER

Using MY, cast on 11 sts by

BACK

With carriage at right and using MY, cast on 126 [132, 138, 144, 150, 156, 162, 168, 174] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-9/MT-9, K 4 rows. Transfer sts for st st. Set RC at 000. Using MT, cont in patt *. K 182 rows. Place marker at each end. K 83 rows. RC shows 265. Using a length of MY, cast off centre 44 sts. Using nylon cord, K 41 [44, 47, 50, 53, 56, 59, 62, 65] sts at right by hand, taking Ns down to NWP. Using WY, K a few rows in st st over rem 41 [44, 47, 50, 53, 56, 59, 62, 65] sts and release from machine. Unravel nylon cord over rem 41 [44, 47, 50, 53, 56, 59, 62, 65] Ns, bringing Ns back to WP. Using WY, K a few rows and release from machine.

RIGHT FRONT

With carriage at right and using MY, cast on 94 [97, 100, 103, 106, 109, 112, 115, 118] sts in 1x1 rib. Work as for back from * to *.

SHAPE FRONT EDGE

Dec 1 st at left edge on every 5th row until 58 [61, 64, 67, 70, 73, 76, 79, 82] sts rem. K 2 rows. RC shows 182. Place marker at right edge. Cont to dec at front edge on every 5th row from previous dec until 41 [44, 47, 50, 53, 56, 59, 62, 65] sts rem. RC shows 265. Using WY, K a few rows in st st and release from machine.

LEFT FRONT

Work as for right front, reversing shapings by reading right edge for left edge and left edge for right edge.

SLEEVES

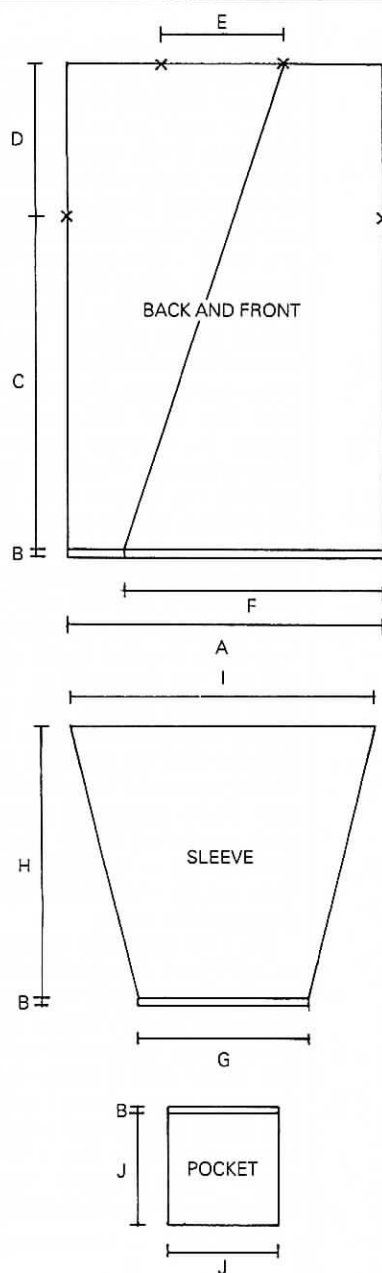
With carriage at right and using MY, cast on 62 sts at centre in 1x1 rib. Work as for back from * to *. Shape sides by inc 1 st at each end of every 6th row until there are 110 sts. K 4 rows. RC shows 148. Cast off.

POCKETS (MAKE 2)

Using MY, cast on 40 sts at centre by hand. Set RC at 000.

hand. Transfer centre st on to adjacent N. Push empty N to NWP. Using MT-1, K until long enough to go along right front edge, across back of neck and along left front edge when slightly stretched (approx 630 rows). Cast off.

53▶



A = 57 [60, 62.5, 65, 68, 70.5, 73.5, 76, 79] cm
B = 1 cm
C = 55 cm
D = 25 cm
E = 20 cm
F = 42.5 [44, 45, 46.5, 48, 49.5, 50.5, 52, 53.5] cm
G = 28 cm
H = 44.5 cm
I = 50 cm
J = 18 cm

QUESTION TIME

These knitting machines of ours should be highly regarded – as well as treated with great respect, as they can bite back!

Pat Coulston

I have often written of injuries that can occur when we knitters get attacked and I heard of just such an incident the other day. Doris came to Club with her finger bandaged and a tale of woe. She has a motor on her Passap machine which she loves – always using the foot pedal which controls the motor very easily. She happened to be standing up in front of her machine when she noticed a button on the motor that she had not touched before. So, with her left hand leaning on the machine, she pushed the button with the other hand. You've guessed it – it was the automatic button which sets the motor off and knits without any foot control. Poor Doris did not move quickly enough and her hand was still on the machine as the locks moved across. Unfortunately, unlike horses, who do obey commands (usually), the stupid motor did not stop and poor Doris sustained a very nasty squashed finger. Never mind, Doris – it could have been worse – you could have damaged the motor!

My own particular mistake is that I have not always written details on my punchcards to identify them. I have a box full of them, filed under 'odds and ends' and I know that there are many there I could use again except that I don't know what they are. I now (after many years) have learned to write all the details,

with a permanent marker pen, on the back of each card, which is extremely helpful.

So, all you new knitters, take my advice and do this from the beginning. This applies to the mylar sheets as well – keep a record!

Whilst writing about punchcards, could I just take this opportunity to have a further word with our newer knitters? When you punch out a card, do not forget to punch two rows of holes, at the top and at the bottom of the card. The purpose of these holes is to ensure a correct overlap, so that the pattern is not interrupted. Then, even more important, remember to cut out that little piece, at both sides, top and bottom, so that the card will feed through without getting caught (see diagram).

If you forget to do this the punchcard cannot rotate correctly and it will jam.

It is always a good idea to place the card you are punching out yourself on top of a pre-punched card (for example, from the basic set), then you will cut out these little pieces accurately.

Also, new knitters, remember that when you join the card, you must have the top of the card overlapping the bottom of the card. This is easy with the blank or basic set punchcards, as they are marked out and the numbers run consecutively. However, if

you are using a punchcard roll (which is economical if you punch lots of your own cards), you do not have the numbers to help.

Here is another little tip that might help you. If I am copying a pattern, I lay a ruler (or similar) above the line I am copying. When that is complete, I move the ruler up one row. This means that I can see the line I am copying plus the line I have just done. This really makes life much easier. I also write in numbers along both the bottom of the card I am copying plus the punchcard – and also, all up the sides of both. This takes a bit of time, but makes copying much easier. I mark the punchcard with a soft dark lead pencil which is easy to rub out. Other folk use felt tip pens, which also rub out easily, but I find this smears when I have to erase it. Everyone has their favourite method – and one thing I really love about machine knitting is that there is always another and better way of doing things just around the corner, waiting to be discovered or shown to us by someone else!

I know it is now summer, with radiators a thing of the past, but the heat of the sun can bring the same problem to your knitting machine as the heat of a radiator. The other day I went to see a sick knitting machine. Its owner complained that it was just not working properly. She had recently taken delivery of a ribber and had been lucky enough to have had it set up for her, so I knew there was nothing physically wrong with it – the height and alignment would be correct. I arrived (I even carry a little tool kit just

like the doctor – well, perhaps not with the same tools!) to look at this sick patient. The first thing I always check on a sick machine or ribber is that the main bed retaining bar is in good condition. This one was perfect.

Then I ran the ribber across the bed. No further assessment was needed – the diagnosis was made. The poor old ribber was bone dry. 'But' the owner exclaimed, 'I have oiled it recently'. I pointed to the radiator which was directly behind the machine. This is the problem – it may be lovely and cosy for you, but it's deadly to the machine. If you have central heating, your oiling practice must be increased. For this particular machine, I recommended a light oiling each time she used it. Another thing knitters must remember is that a new machine or ribber must be 'run in'. They always have that 'new' feeling at first and careful attention to the oiling is absolutely essential at this early stage.

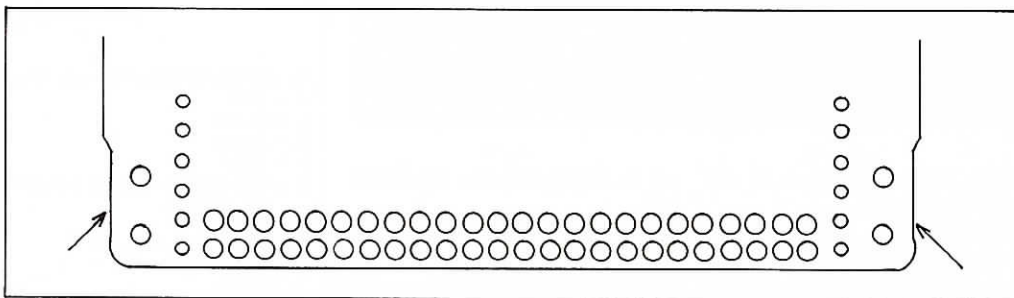
This brings me back to the summer. Conditions are not quite the same of course, but if we have lots of heat – do lightly oil especially carefully and please, do keep your best friend out of the direct sunlight – machines do not like to sunbathe! They won't go brown, only dry up!

Now to other things. As usual at our Knitting Club we saw lots of lovely garments, with a few especially eye-catching.

There was a lovely jacket that had been completely lined with finer yarn. The knitter had used exactly the same number of stitches and rows, tension, shape and so on for the lining as for the main knitting.

Olive brought in a Ricky Munstock garment which, she said, was just ideal for a 'larger man'. She had made the 54-inch size and still had lots of needles on the machine to spare! These patterns of Ricky's really are super – they seem to look good in whatever yarn is used and whatever pattern she has written.

Jean looked as she always does in her knitted suits – completely elegant. This month she had chosen a bouclé yarn in a light maroon colour. The skirt was the standard sideways pattern, made with just the right amount of ease to hang perfectly, teamed with an attractive top.



The buttons, which she had made herself, really 'made' the outfit. However, I am not going to describe them here as she promised to send the details to our Editor herself.

Peggy had made long lengths of single bed tuck stitch (on her Duo 80) in two strands of 2/30's (black) and used the fabric for a cut-and-sew dress which looked stunning. The long-line jacket was her own design, knitted in Yeoman's Sport which, she assured us, was a quite superb yarn.

Beryl had just been to an 'Ann Brown' day course here in Bournemouth, run by another Club Leader, Shirley. The result of this was a most gorgeous suit – using Ann's latest pattern – which could have been worn to the smartest function and still have looked the best there!

Have you tried 'two-colour slip or tuck'? It is a most interesting technique and looks attractively unusual. It is worked on the single bed, but has the advantage of a backing without floats.

In most instruction manuals you will find a couple of examples, using the basic tuck or slip cards. If you are lucky enough to have either the Silver or Brother punchcard pattern books (various volumes) you will find lots of examples of two-colour slip and tuck. These give no problems knitting – apart from those of ordinary slip or tuck knitting since that is their setting. The work must be evenly weighted and just the right stitch size (tension) selected to obtain the best result.

The use of a single bed colour changer is, of course, very advantageous. However, if you only have the Brother double bed colour changer, or a Knitmaster YC5, do not despair as you can use these instead of the single bed colour changer. Knit the rib (or border) as usual, transfer the stitches to the main bed but retain the cast-on comb plus weights. Keep the ribber in the UP position, which means of course, that you keep the ribber carriage connected. You would then knit in slip or tuck, changing the colours every two to four rows as the pattern directs.

However, if you have the Brother single bed colour changer or the Silver YC6, this is even better, as they are really designed for this type of single bed work.

When reaching the neckline, I use the cut-and-sew method for shaping the neckline and shoulders. Using the colour changer plus needles in hold or on nylon cord, plus doing the shaping is just all too much for my simple brain! It is so much easier to knit straight to the top and cast off.

Fold the work in half to get the exact centre (I always forget to 'mark' the centre of the work before casting off!). I 'mark' out the neck shaping, using a template. Next I measure two centimetres down each side at the armhole edge and draw a straight line from this point to the neckline drawing.

I do not possess an overlocker so have, up till now, used the sewing machine to sew (zig-zag) around the marked out neck edge. However, I have gone back to the hand sewing method, as I find it easier to be accurate and also do not get any 'puckering'. Up until recently, I have not taken too much notice where I have stitches, so long as it was on the marked line. However, at a knitting club the other week I heard the words 'cut-and-sew' in the next group and my antenna beamed in towards the words. The speaker was saying that when she sews around the marked neckline, she takes care to actually catch a stitch and makes sure that she backstitches into actual stitches. I have tried this and the result is excellent. I find that by positively sewing into each stitch (this makes for very little stitches) the effect is really good. I do find however, that on the straight sections, it is best to have a double row of backstitching.

Finally, let us deal with the shoulders. I pin the front and back, right sides together firmly, then backstitch along the marked shoulder line. I do sometimes use the sewing machine for this, as it gives a nice straight line.

When I was writing this (back in February) I was very sad indeed to hear that 'Bodkins' in Somerset have just closed. I would like to thank Jim and Ann for all they did for machine knitting during the years they ran their lovely shop and the wonderful service they gave all their customers and friends. We wish you both all the very best in the future.

TO JOIN RIGHT SHOULDER

Push 41 [44, 47, 50, 53, 56, 59, 62, 65] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder, reading left for right.

PRESSING

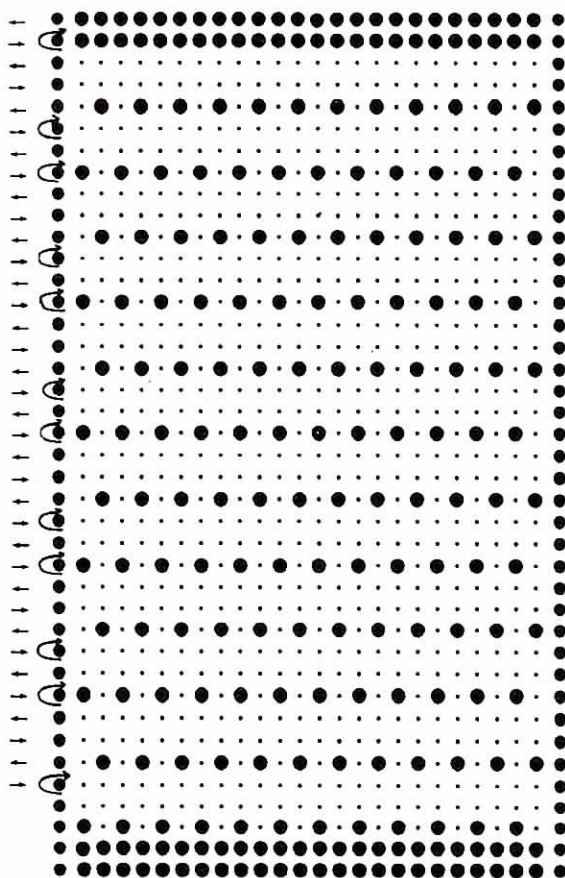
With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Set in sleeves between markers. Join side and sleeve seams. Sew on pockets. Sew front border into position, encasing edge.



ELECTRONIC CHART



PUNCHCARD CHART

MARY HAD A LITTLE LAMB . . .

Mary had a little lamb,
It's fleece as white as snow,
One day she saw him, pink
and shorn –
Where did his white fleece
go?

So Mary to the Knitting Shop
Went off and bought a
'Brother'.
She also bought a cone of
white –
And then she bought another!

(Is this story getting a familiar ring to it?)

She sat at her machine all day
And made her lamb a
sweater.
It turned out much too tight
for him –
Next time she must do better.

(Did she knit a tension piece we ask ourselves?)

JOFRA



DESIGN LINE

CARDIGAN AND SLEEVELESS TOP IN LACE

This is a design for you to use with your charting device, with diagrams to show how the shape was drawn using a master block for a set-in sleeve.

Rita Rubery

When using a charting device you have complete freedom to use any yarn and stitch pattern but a tension square must of course be knitted before any garment can be started. The following information is just a guide with a few comments on my own choice of yarn and tension, to help knitters who are new to machine knitting.

I have chosen Bonnie's Sable Crêpe four-ply yarn to knit this sleeveless summer top and short sleeved cardigan. I like to knit with a yarn that will steam press, to give my finished garments a crisp look, so this yarn was ideal. I also think that the eyelet lace pattern that I have used produces quite a cool fabric for the summer. The garments were knitted on my Knitmaster punchcard machine, using a half-scale Knit Radar. I used tension 5 on my lace carriage; this is a tighter tension that I would normally use for a four-ply yarn, but the tension that would be suitable for stocking stitch gave a texture which was much too open when knitted in lace. The punchcard is for a Knitmaster machine and lace carriage and would need adapting to be used with other machines.

My tension square was steam pressed before it was measured. It is very important to be accurate when measuring the 40 stitches and 60 rows, as even a small difference will produce an error in the finished knitting. My tension square when measured was 40 stitches = 14.8 centimetres, 60 rows = 15.5 centimetres. The green ruler

readings for my Knitmaster were S27 and R39.

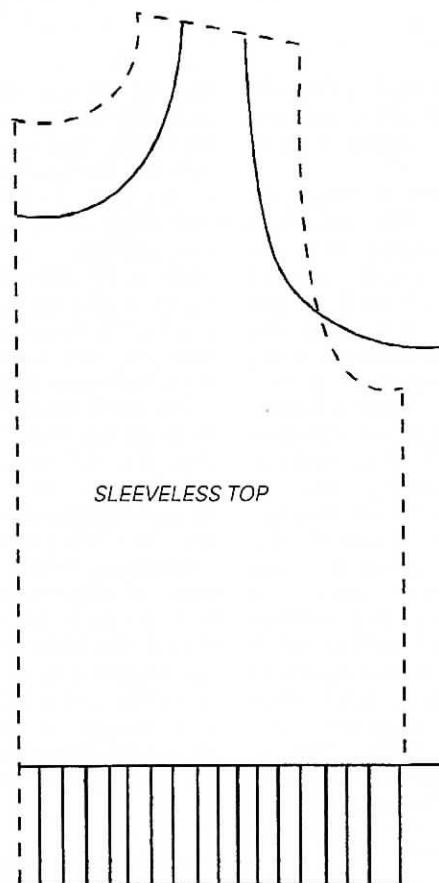
Once knitted, all pieces should be pinned out accurately, using your drawing for the correct measurements, then pressed according to the yarn used. This is a must for perfect results.

SLEEVELESS TOP

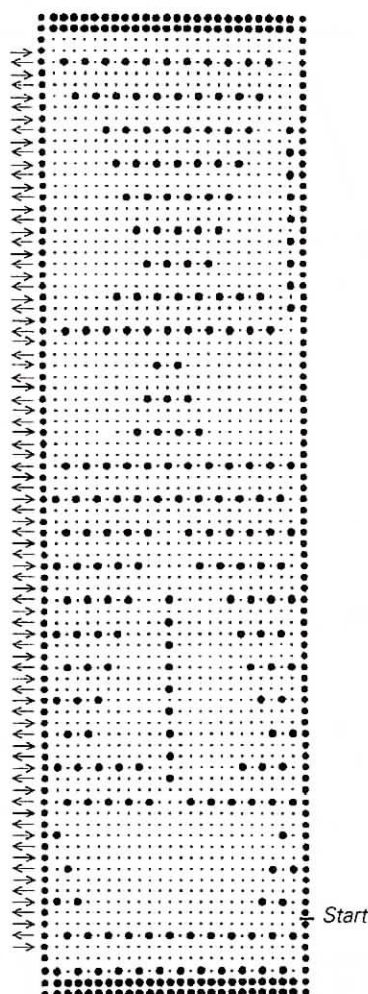
First of all a few alterations must be made to the Master Block. When I knit jumpers for myself I like to make the body of the garment slightly wider than the rib, this gives some blousing at the waist.

You will see from the diagram that I have added a little more ease than on the original master block. My preference is for an extra five centimetres (two inches), this will give an overall ten centimetres (four inches) to my bust measurement. The master block is drawn with five centimetres (two inches) ease and as the extra five centimetres (two inches) is added at the side seams, the total amount of extra ease must be divided by four. I have also lowered the neck shaping to approximately 12.5 centimetres (five inches) and have re-drawn the shoulders narrower than the original (see the diagram). Additionally, as this is a sleeveless garment I have raised the armhole by 2.5 centimetres (one inch).

I usually knit and attach the welts separately after I have knitted the main pieces; this also allows me to press the body of the garment before the rib is added.



PUNCHCARD CHART



Rita's punchcard is adapted, courtesy of Silver Reed from card No 385 in their collection of lace stitches No 62.

Both the back and front were knitted alike, with the same neck shaping for both pieces.

The knitting is started on waste yarn. After knitting a few rows, the last row is knitted with the nylon cord to make the removal of the waste yarn easier after the piece has been pressed. Then, with the main yarn, e-wrap on to the same needles holding the nylon cord. I knitted one row with the main carriage, before starting the lace pattern. The waste yarn provides some fabric to hook the weights into; the weights are essential when knitting in lace. Another point to remember is that it is vital to knit in the direction of the arrows on the punchcard. With other punchcard patterning the direction of knitting is not so important, but this will particularly apply when rewinding the punchcard to knit the second half of the neck.

The neck was shaped by casting off the stitches, following the drawn shape on my

charting device sheet. The neck ribs were then knitted separately, 12 rows deep. To calculate the number of stitches required, simply hold the neck edge of the garment to the machine. The shoulders were joined and the stitches for the armbands were calculated in the same way as for the neck, with the bands also knitted 12 rows deep.

The welts and ribbed bands were knitted with my ribber, then the rib stitches were transferred to the main bed. After pressing, with the waste yarn from the bottom of the main pieces removed, the e-wrapped edge was picked up on to the same needles holding the ribs. After knitting one row to join the body to the rib, you then cast off. My welts were knitted 60 rows deep; knit a sample of rib to calculate the number of rows required.

THE SHORT SLEEVED CARDIGAN

Using the same yarn tension

and stitch pattern as for the sleeveless top, the Master Block was again re-drawn with just a few alterations. First the body needed to be lengthened by up to five centimetres (one or two inches) or to suit your own requirements. Next came a V-neck drawn, to a point opposite and just below the armhole shaping (approximately five centimetres, two inches). As this cardigan would be worn over the sleeveless top, just a little extra ease was added and as a blousing effect was not required, this extra ease included the welt.

The other alteration to make involves the sleeve of your Master Block. Measure the length of the sleeve seam required; just as a guide, for a size 12 I find that ten centimetres (four inches) is about the right length.

Finally, when I have drawn the main pieces I like to check that the sleeve head is slightly larger than the armhole. This I do with a tape measure that I can bend round the curved

lines. Adjust the sleeve head if necessary.

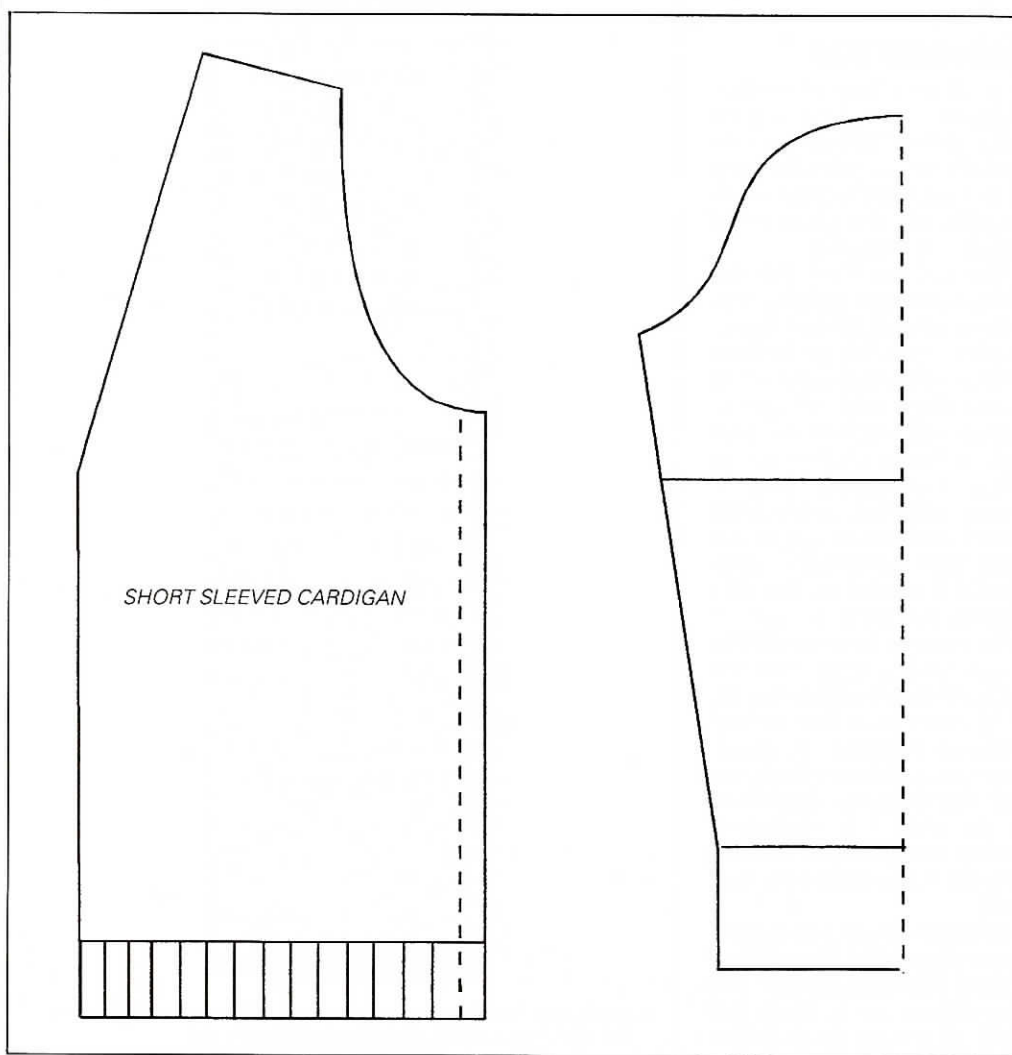
When knitting the fronts I always put a marker thread at the point of the V for making up.

CARDIGAN BANDS

To calculate the stocking stitch button, buttonhole and back neck bands I use a pocket calculator. First of all a sample must be knitted; this I do over 100 stitches. Bands are usually knitted at a tighter tension than the main garment, but as I had already used a tighter tension for the lace than for normal stocking stitch, I again used tension 5 with my main carriage to knit the bands for this cardigan.

With waste yarn, cast on over 100 needles and knit a few rows. Insert main yarn and knit 12 rows. Work a picot edge by transferring every alternate stitch to its adjacent needle. Leave empty needles in work and knit a further 12 rows. Pick up the first row of stitches in main yarn from the waste yarn and put on to the same needles so that you have two stitches on each needle. Now at this point you can either knit one row or you can do as I prefer to do, knit one stitch through the other manually. To do this carefully, bring forward all needles in work until you can push the back stitches behind the latches and leave the front stitches in the latches. Carefully and evenly push back the needles until the back stitches knit over the stitches in the hooks. Cast off.

Pull the sample band to close the stitches and measure using centimetres. My sample measured 37 centimetres. Using my pocket calculator I enter the number of stitches (100); this is divided by the number of centimetres that the sample measured (37) to give a figure of 2.7027027. This figure is then multiplied by the number of centimetres required for the bands to give the number of stitches to be cast on. I take it to the nearest even number. I always measure my paper pattern, not the garment, as the fronts are sometimes a little stretched after knitting.





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TEACH-IN

BUTTONHOLES

This month I'm writing about buttonholes, to use with the bands that I wrote about last month.

Ann Kite

I said last month that my favourite band is knitted in a full needle rib, even if the welt has been knitted in a different rib. All the buttonholes I'm writing about here have been knitted in a full needle rib. They can also be used with a 1x1 rib, you just ignore the out-of-work needles.

METHOD 1

The simplest buttonhole is knitted by transferring two stitches, one from each bed, to adjacent needles. Transfer the stitches to the adjacent (outside) needle on the opposite bed (Figure 1). This buttonhole is small or fairly small. (Figure 2) After transferring the stitches, knit one row, move up the ribber weight hanger and carry on knitting. (I recommend using the ribber weight hanger, with a small ribber weight, instead of a ribber comb, when knitting a band.)

METHOD 2

Figure 4. Here is a horizontal buttonhole which can be used for any size of buttonhole. Knit the needles required for the buttonhole with a piece of waste yarn and then carry on knitting (Figure 3). After removing the band from the machine, remove the waste yarn and finish the open stitches by backstitching or grafting. (See June Teach-in.) Whether you graft or backstitch, make sure you join the buttonhole

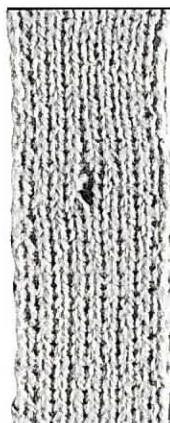


FIGURE 2
BUTTONHOLE KNITTED USING
METHOD 1

stitches into the stitches of the band on each side. If you don't, but merely concentrate on sewing the open stitches, the top and bottom of the buttonhole look like little flaps; the effect is not so neat.

METHOD 3

Figure 5. This is my favourite method for larger buttonholes. It is a vertical buttonhole and the knitting process creates the finished buttonhole, so that no sewing is necessary after the band is removed from the machine.

This buttonhole is knitted using the holding position. It's the only time I use holding position when knitting with the ribber. You hold one half of the needles (needles A - B, Figure 6) while knitting the

first half of the buttonhole over needles C - D. Then hold needles C - D while knitting on needles A - B. You would expect that, since when you hold needles C - D they are several rows on from A and B (Figure 6), there would be a loop of yarn between C and B. In fact, it is cleverly knitted in.

I found this buttonhole in Brother's Ribber Techniques Book. (It can be knitted on all machines.) For a long time I couldn't see how it could work and, instead of following the directions, I broke the yarn at C, rejoined it at B and sewed in the ends afterwards. One day, I sat down at the machine, followed the directions blindly and ended up with a neatly finished buttonhole without any ends to sew in. The moral of this story is to follow the directions exactly, even if you can't see how it's going to work out, before deciding that it won't!

These are the directions but there are slight modifications necessary for some machines as explained later.

1. Knit to position of buttonhole, finishing with carriage at right.
2. Put needles 11 to 19 (Figures 7a & b) to holding position. Set both carriages to hold.
3. Knit five rows (carriage now at left).
4. Hook the yarn over needle



FIGURE 3
BUTTONHOLE METHOD 2
The stitches for the buttonhole have been knitted in waste yarn for finishing by grafting or backstitching.

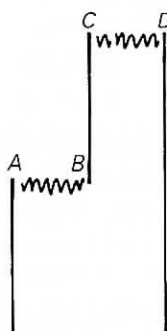


FIGURE 4
BUTTONHOLE KNITTED USING
METHOD 2
Waste yarn has been removed and the stitches finished with backstitch.



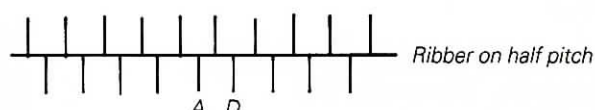
FIGURE 5
METHOD 3
Vertical buttonhole knitted and finished on the machine.

FIGURE 6



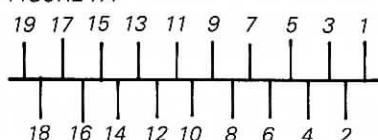
ORDER OF KNITTING FOR
METHOD 3

FIGURE 1
DIAGRAM OF STITCH TRANSFERS FOR SMALL BUTTONHOLE
(METHOD 1)



Transfer stitch from needle A to needle B and from needle C to D. Leave empty needles in working position.

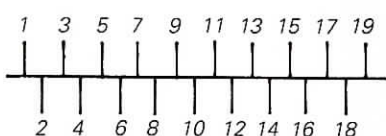
FIGURE 7A



METHOD 3

Needle numbering system used for all machines except Silver or Knitmaster standard and fine gauge electronics.

FIGURE 7B



METHOD 3

Needle numbering system for Silver or Knitmaster standard and fine gauge electronics.

number 8. This will create a loop of yarn to weave in when knitting the second side of the buttonhole.

5. Set both carriages to slip (Figure 8). Pass carriage to right. No needles knit.

6. Return the holding levers to knit with the carriages still set to slip. Knit one row to the left. Needles 11 to 19 only knit. All the needles are now in working position.

7. Remove the loop of yarn from needle number 8 and hook over needle number 11.

This begins the weaving-in process.

8. Put needles 1 to 10 to holding position. Cancel the slip settings; that is, set both carriages to knit, but set the holding levers on both carriages to hold.

9. Knit two rows. Hook the yarn crossing the centre, between needle numbers 10 and 11, on to needle number 11. This continues the weaving-in process.

10. Knit two rows. Hook the yarn as in step 9.

11. Set the holding levers to knit. Knit to next buttonhole.

You can make the buttonhole larger by knitting more rows in each half. At step 4 you may then have to hook the yarn over needle number six to increase the length of yarn available for weaving down the left side.

Important points to note are:

A. There must be an odd number of rows in each half of the buttonhole.

B. At step 2, the edge needle at the left of the working needles must be on the ribber (needle number 10 in this example).

MODIFICATIONS

If you have a standard or fine gauge Silver or Knitmaster electronic, you can't set the main carriage to slip using the side levers as in Figure 8. Instead, you should make use of the carriage release button at step 5 and the C setting on the main carriage at step 6. The ribber is set as for the other Silver or Knitmaster machines. The full settings are in Figures 8 and 9.

On the C setting, the main carriage slips to the right; it will also knit any needles at holding position if the holding levers are on knit.

At step 6 of the original

FIGURE 8

Carriage Settings for Method 4 – Step 5 BROTHER

MAIN CARRIAGE	
Part buttons	IN
Holding lever	Hold
RIBBER CARRIAGE	
Cam levers	PR
Tucking lever	R
Change knobs	I
Holding levers	Hold

TOYOTA

MAIN CARRIAGE	
Selection lever or dial	Empty
Holding lever	Hold
RIBBER CARRIAGE	
ET levers	Empty/Tuck
Centre levers	Empty
Holding levers	Hold
SimulKnit levers	0

SILVER OR KNITMASTER PUNCHCARD MODELS SILVER ELECTRONICS 860 AND 890

MAIN CARRIAGE	
Cam lever	Slip
Side levers	0
Holding levers	Hold
RIBBER CARRIAGE	
Set levers	0
Pick knob	←
Holding levers	Hold
Autoset lever (SRP60N)	1
Select levers (SRJ70, FRJ80)	0

SILVER ELECTRONICS 830 AND 840; KNITMASTER ELECTRONICS 500, 550, 560 AND 580

MAIN CARRIAGE	
In released position, using release button (in this position the cam lever setting is irrelevant)	
Holding levers	Hold
RIBBER CARRIAGE	
Set levers	0
Pick knob	←
Holding levers	Hold
Autoset lever (SRP60N)	1
Select levers (SRJ70, FRJ80)	0

FIGURE 9

Carriage Settings for Method 4 – Step 6 SILVER ELECTRONICS 830 AND 840; KNITMASTER ELECTRONICS 500, 550, 560 AND 580

MAIN CARRIAGE	Carriage in shut position
Cam lever	C
HOLDING LEVERS	
Holding levers	Knit
Set levers	0
Pick knob	←
Holding levers	Knit
Autoset lever (SRP60N)	1
Select levers (SRJ70, FRJ80)	0

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PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

Yeoman Panama. (Yarn Guide No. 10.)
1 x 500g cone in White (MY).

GARMENT WEIGHT

Finished garment in first size weighs 370g.

The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 0UD. Telephone: 0533 404464.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92-97, 102, 107] cm, 34 [36-38, 40, 42] in.
Actual size 100 [108, 116, 124] cm, 39½ [42½, 46, 49] in.
Length to shoulder 64.5 [65.5, 66.5, 67.5] cm, 25½ [26, 26½] in.
Sleeve seam 45.5 [45.5, 47.5, 47.5] cm, 18 [18, 19, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 43 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

Count Ns in NWP as sts throughout.

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between Ns 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for other models).

BROTHER ELECTRONIC MACHINES

Centre pattern over centre 0.

adjacent N. Leave empty Ns in WP. K 8 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. Transfer sts as shown on diagram. Set RC at 000. Release card and cont in tuck st *. K 168 rows.
SHAPE ARMHOLES
Cast off 16 sts at beg of next 2 rows. 126 [138, 150, 162] sts
**. K 94 [98, 102, 106] rows.

SHAPE NECK

Note patt row on card. Using nylon cord, K 79 [86, 94, 102] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 35 [40, 44, 48] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over 32 [34, 38, 42] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st and release from machine.

With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 78 [82, 86, 90] rows.

SHAPE NECK

Note patt row on card. Using nylon cord, K 73 [80, 88, 96] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 4 alt rows, K 1 row. Dec 1 st at beg of next and foll 2 alt rows. 35 [40, 44, 48] sts. K 8 rows. Cast off. With carriage at right, unravel nylon cord over 20 [22, 26, 30] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side, reversing shapings.

SLEEVES

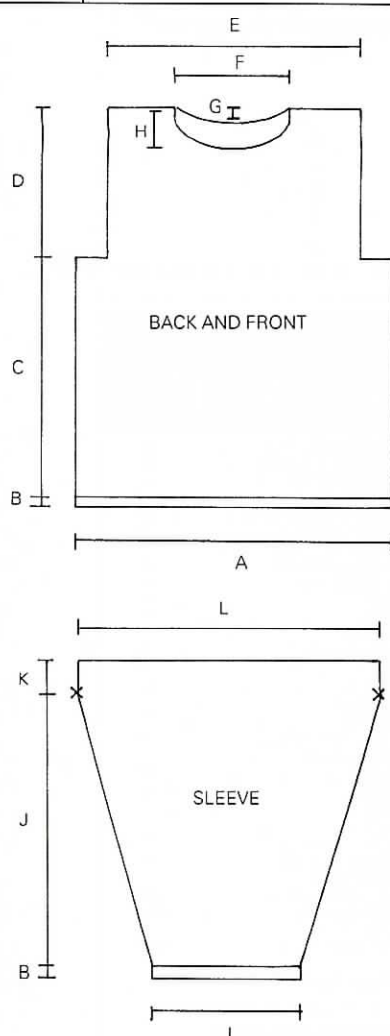
Push 74 [78, 80, 84] Ns at centre to WP. Work as for back from * to *. K 4 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 148 [154, 162, 168] sts. K 41 [37, 33, 29] rows. RC shows 190 [190, 198, 198]. Place marker at each end. K 23 rows. Cast off.

NECKBAND

Join right shoulder seam. Push 128 [132, 140, 148] Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at

BACK

Push 158 [170, 182, 194] Ns at centre to WP. * Insert card and lock on first row. Using MT and WY, cast on and K a few rows, ending with carriage at left. Set RC at 000. Using MT-3 and MY, K 8 rows. Transfer every alt st on to its



- A = 50.5 [54.5, 58.5, 62.5] cm
- B = 1.5 cm
- C = 39 cm
- D = 24 [25, 26, 27] cm
- E = 40.5 [44.5, 48, 52] cm
- F = 18 [19, 20, 21] cm
- G = 2 cm
- H = 5.5 cm
- I = 23.5 [25, 25.5, 27] cm
- J = 44 [44, 46, 46] cm
- K = 5 cm
- L = 47.5 [49.5, 52, 54] cm



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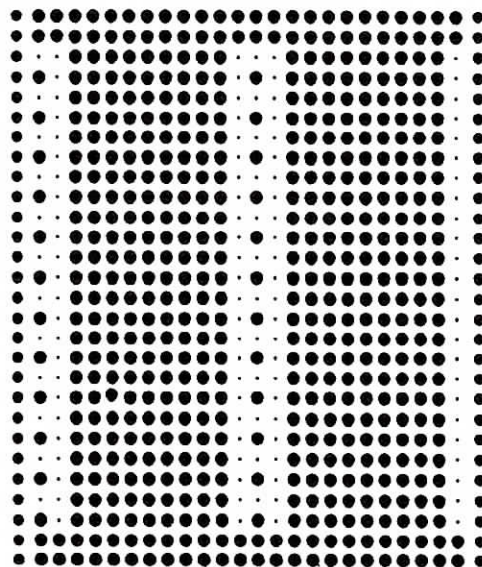
000. Using MT-3 and MY, K 8 rows. Transfer every alt st on to its adjacent N. Leave empty Ns in WP. K 8 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side facing, pick up 60 [62, 66, 70] sts around back neck and 68 [70, 74, 78] sts around front neck and place on to Ns. Using MT+4, K 1 row. Cast off.

PRESSING

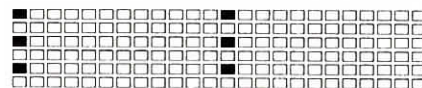
With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

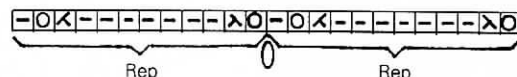
Join left shoulder and neck-band seam. Set in sleeves, sewing rows above markers to cast off sts at armholes. Join side and sleeve seams.



PUNCHCARD CHART



ELECTRONIC CHART



KEY

= Transfer st at left on to N at right, push empty N to NWP.

= Transfer st at right on to N at left, push empty N to NWP.

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instructions the carriages are slipping to the left. To make use of the C setting the entire buttonhole must be knitted the other way round, knitting the left side first. Therefore you must start at step 1 with the carriages at the left. Figure 7b shows the needle numbering when the buttonhole is knitted starting at the left. As you read the directions, reverse the 'lefts' and 'rights', reading 'left' for 'right' and vice versa.

As I always say (no doubt

boringly), don't leave knitting your first buttonhole until you're actually knitting a band for a garment. Practise! When knitting a garment, try out different buttonholes before starting your band, to see which one is most suitable for your garment and buttons.

When using methods 2 or 3, you also need to decide how many stitches (method 2) or how many rows (method 3) you are going to use for the buttonhole before knitting the actual band.

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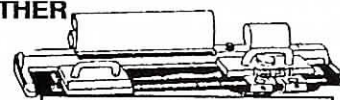
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INSPIRATIONS

WOODLAND CALENDAR

JULY

In July, the foliage of woods and hedgerows is in its deepest summer green. Against this backdrop I have taken the white bells of the convolvulus flower and rosebay willowherb, bright with pink flowers as my inspiration for this month.

Iris Bishop

Above the flowers, heart-shaped leaves of the lime tree fabric design, which can be used as part of the landscape, or as a separate pattern.

YARNS AND COLOURS

For the background colours to the design, I have used black, olive and dark green, shading into brown and mushroom. The contrast colours are subtle shades of ivory, green and pink, which work so well with the natural shades of cotton and linen which are so popular this season.

I have used shades of purple and pewter for the background to the convolvulus border design, with ivory, pastel pink and green as contrast colours.

As with some of my previous designs, some of the subtle colours are produced

by mixing two strands of 2 ply yarn to create a 4 ply weight. By using two different colours, eg, 1 strand of purple and 1 strand of pewter, an 'in-between' shade is created, which will 'link' the original colours.

LANDSCAPE DESIGN

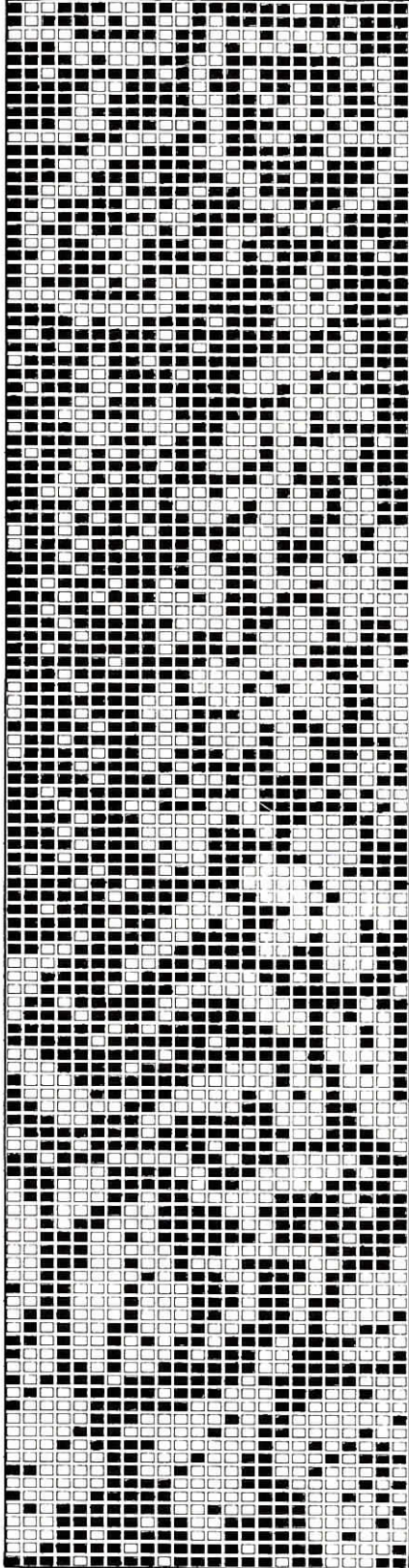
Whether you are knitting with just two colours, or experimenting with more, always use pastel colours in feeder 1 and dark colours in feeder 2. If you are using several colours, use the following as a guide:- Rows 1-15 = ivory in feeder 1, black in feeder 2.



Iris Bishop

Rows 16-32 = sage green in feeder 1, olive in feeder 2.
 Rows 33-50 = pastel green in feeder 1, olive in feeder 2.
 Rows 51-60 = pale pink in feeder 1, olive in feeder 2.
 Rows 61-74 = pink in feeder 1, green in feeder 2.
 Rows 75-88 = pale pink in feeder 1, green in feeder 2.

Rows 89-96 = cream in feeder 1, green in feeder 2.
 Rows 97-104 = cream in feeder 1, brown in feeder 2.
 Rows 105-112 = cream in feeder 1, mushroom in feeder 2.
 Rows 113-120 = cream in feeder 1, light brown in feeder 2.



ELECTRONIC CHART

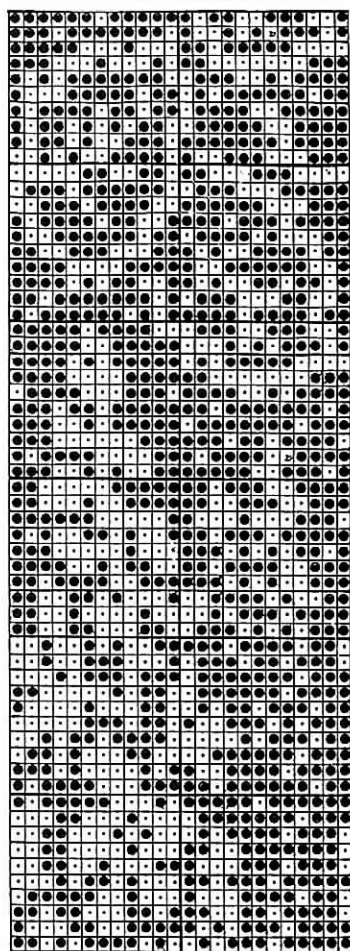
Chart shows right side of work. Reverse, if required by your machine.



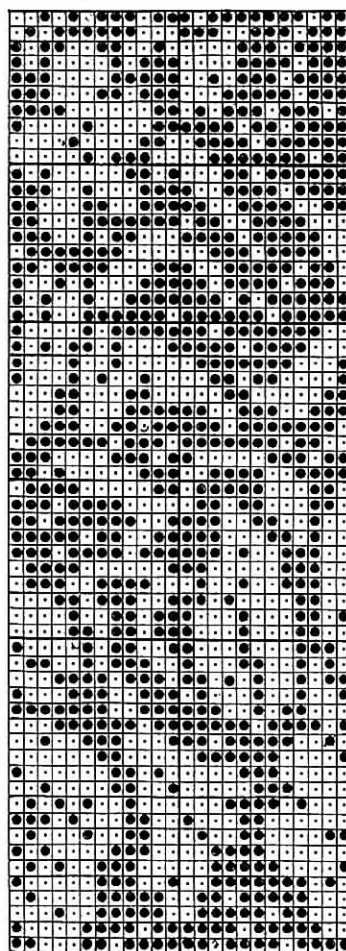
LANDSCAPE DESIGN

CONVOLVULUS BORDER





PUNCHCARD B



PUNCHCARD A

Join top of Card A to bottom of Card B so that design is continuous.

To continue the 'leaf' design as illustrated, repeat rows 101-120 of card inclusive, as many times as desired.

CONVOLVULUS BORDER

Repeat rows 1-32 of card only, with 2 plain rows between repeats.

*Knit 1 plain row in dark purple.

Starting at row 1 of card:

Rows 1-4 = pastel pink in feeder 1, dark purple in feeder 2.

Rows 5-8 = ivory in feeder 1, dark purple in feeder 2.

Rows 9-15 = ivory in feeder 1, purple/pewter in feeder 2.

Rows 16-20 = pastel green in feeder 1, purple/pewter in feeder 2.

Rows 21-32 = pastel green in feeder 1, pewter in feeder 2.

Knit 1 plain row in pewter.

Reverse the direction of the motif (turn punchcard to reverse or 'blank' side) and repeat from *.



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IRIS BISHOP

64 Ifield Road, West Green, Crawley, West Sussex RH11 7BQ

DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticisms or praise to yourself. Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW

★ STAR LETTER ★

Dear Anne,

Here is my method for forming buttonholes in vertically knitted ribbed bands. It is more than likely that this method is already known, but I have not seen it mentioned in any of the manuals.

I am a member of the Lingham Knitting Club, Moreton, Wirral, Merseyside and I took up the art when I retired and have spent many pleasant hours at my machine.

Hope you find this method interesting as doing it this way one doesn't have to break the yarn.

Yours sincerely,
Mr H. W. Hayward
Moreton, Wirral.

BUTTONHOLES IN VERTICALLY KNITTED RIBBED BANDS

I have used 1x1 rib but the same technique can be used with close rib as well.

1. Select needles required for width of band; for example, nine on main bed and corresponding needles on ribber bed.
2. Knit band until buttonholes are required. Carriage at right.
3. Transfer centre stitch on main bed to needle on right. On ribber bed, transfer 4th stitch from left to needle on right.

Take empty needles out of working position.

4. Bring left-hand needles on both beds to hold. Put carriages to hold and knit required number of rows. That is, two for a small buttonhole, four for a medium-sized hole or six for a large one and so on.

5. Bring empty needle on main bed to WP. Cancel hold and knit across band. A loop will have formed on main bed needle at centre.

Pick up the left-hand side of this loop and place on needle to left. (Do not knit through stitch already formed on this needle.) Carriage at left.

6. Bring needles at right of both beds, including the one in which loop has formed, to hold.

7. Knit two rows (pick up left-hand side of loop as before and place on needle to right. Do not knit through).

If only a small hole is required, bring empty needle on ribber bed to WP, cancel hold and continue. For larger holes, repeat instruction 7 until required size of hole is reached, making sure that after every two rows left-hand side of looped centre needle is placed on needle on left.

8. When buttonhole is completed, bring empty ribber needle to WP. Cancel hold and continue knitting band.

We are delighted to have such a helpful idea from one of our male readers so your letter wins this month's 'Star'.

I hope you will enjoy your free subscription copies of MKM in the coming year and wish you many more pleasant hours at your machine.

A knitted sample of Mr Hayward's buttonhole bands.

Dear Anne,

I recently bought an early Knitmaster punchcard knitting machine at a car boot sale. While checking the parts diagram I found an arrow pointing to the back of the carriage with the words 'The artificial brain is installed inside the cover'!

I always thought machines had a mind of their own - now I have the proof!

Yours sincerely,
Mrs S. Carson
St. Helens, Merseyside.

Dear Anne,

I'd like to help explain Mrs Di Francesco's problem from the October '93 issue.

To dislocate a normal hip needs substantial force, like a car accident. However, to dislocate an artificial hip is easier; it is the reverse of the way the artificial joint is put together. To actually get it dislocated, turn the whole leg to make the toes turn in (and then a little further than it wants to go) at the same time as moving the whole leg back past straight. In medical terms the leg has to be internally rotated and extended.

To risk this while knitting, lean over to the far end of the needlebed, stretch out with the toes turned in on the side that you are leaning away from; and that hip is at risk of dislocation.

Yours sincerely,
Elizabeth Billiau
Griffith, New South Wales,
Australia.

Thanks for the explanation, Elizabeth, it sent a shiver up several spines here in the office to realise how easily such an accident could occur. Hopefully readers at risk will spot your letter and be extra careful.

Dear Anne,

I don't really like writing letters but after reading your first magazine of the year and the letter from Mrs V. J. Hams, I had to smile. You see I'm a gran and you just can't change us at this stage in life, or so I thought.

My experience is with the Knitmaster electronic 580. I also bought the PE1 and the first complaint I had to make to the girl in the shop where I had bought it was, that my eyes were sore with trying to count up the rows on the mylar sheet to find out which row I was at and which row to reset the machine at for the other side of the shaping. She said 'You haven't been using your PE1 have you?'. I said 'No'. 'Well,' she said 'try this one here and press that'. I had the picture of what I was knitting, then she told me to press again and there it was, beautifully bold, the row number!

But I couldn't stop there, I wanted to put all my favourite patterns on to the memory card. Who wants to learn computers at my age, but I persevered and when I had filled a whole mylar page of patterns, I had it photocopied then put it on the memory card. I numbered each pattern and put the name of the magazine and date next to it. All these pages went into sleeves, then into a binder - my own wee library and all indexed.

Then calamity struck, I discovered one pattern should have had 48 rows but I had entered only 24 rows. Now I only wanted to take this pattern out and replace the same pattern again but with the 48 rows.

So I pressed in the number of the pattern and deleted. I tried to bring this pattern up again to see if the correction had been made. But no, it was just the same. So I tried deleting it again, thinking I had made a mistake with the numbers and signs I had pressed. I tried a few times but it just wouldn't come out so that I could put in the correct number of rows.

Then something made me try the last pattern I had put in

and it wasn't there any more. By this time it was late at night and I was so frustrated, with really tired and aching eyes. I said 'Blow you' and pressed all the numbers and words, yes, including the big 'C'. I got my pattern out alright and all 73 patterns too, the wrong number was 53.

Now I had to wait for my daughter to come in and tell her what had happened. She said 'Mum, why didn't you wait 'til I was in?'. I guess mums have little patience but grans have even less when it comes to the dreaded computer or PE1 Design Controller.

I started all over again. I had to re-draw a lot of the patterns but was fortunate to have had plenty still available to be put into the PE1 (one was three mylar sheets wide).

Now today I have filled my memory card and I can look at every pattern before I bring it up on my PE1, but my finger will never go to the big C again in a hurry.

So be warned grans, but never give up.

You'll understand I was ill for a week after this experience, but as I saw things coming together again I was fine and now, looking back on the whole episode, I can smile and feel you can change us grans.

Yours sincerely,
Ethel Kennedy
Erskine, Renfrewshire.

Congratulations on your perseverance, Ethel. Many a knitter misses the opportunities provided by all the new technology through 'technophobia' - the fear of it.

Dear Anne,

I shall be glad if you can please help me. I have enjoyed knitting for many years, but coming up to 80 years old makes me think! I hope to continue knitting, but felt I must prepare for the inevitable! Have you any ideas as to what to do with one's collection of everything pertaining to machine knitting? My family are all very busy and I want to save them the hassle of having to clear up after me!

Can you please tell me from where one can obtain fine yarns? I think Hobby used to do them but I cannot find an address.

Yours sincerely,
Mrs M. Gwillim
Weymouth, Dorset.

I'm sure our readers will be full of ideas for the best way of disposing of your machine knitting 'collection', but don't give up until you have to. We have had letters from knitters several years ahead of you, but you do make me wonder who is our oldest reader? Anyone still knitting who thinks they may be the one - please let us know for our own book of records!

For fine yarns try the mail order brochure from Uppingham Yarns Limited, Uppingham, Leicester LE15 9QL (Tel: 0443 431500), who specialise in industrial weights. Hobby is a particularly popular fine yarn produced by Bramwell. You should find it widely stocked but if there's a problem, write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Accrington BB5 5TU (Tel: 0282 779811).

Dear Anne,

I am writing to tell you of an experience that I have had, with my electronic knitting machine, which may help others if they have the same problem.

I have a Silver Reed 580 electronic with a design controller PE1. Rushing as usual to get the Christmas presents ready I had finished all the jumpers except the really important one, my husband's. He had picked out a 24-stitch by 94-row Fair Isle pattern that he rather fancied in the May 1992 MKM! So I had marked out the mylar sheet and fed it into the design controller PE1 all ready to go. Saturday and Sunday, the first weekend of December, was spent knitting the back and front, plus the usual other weekend jobs. I had written out each row as a number, indicating which colours to use since there were three colours and so many colour changes (I would never have time to unpick and re-knit this jumper). Monday, Tuesday went past with no knitting done, but Wednesday morning I rushed through my household jobs so that I could get cracking and get the sleeves done.

Disaster - I cast on with waste yarn - checked the PE1 was at row one and off I went, only to note after knitting approximately 12 rows that row SIX was showing on the PE1; each row had been knitted twice - no, that was not part of the pattern. So I

unpicked it, starting again, but the same was happening. I unpicked it again and started to get concerned. It was obviously the machine going wrong! I checked that all buttons were correct and started again - carriage at left-hand side - passed across to right-hand side - the pattern did not go up a row! Carriage at right-hand side and passed to the left - again, the pattern did not go up a row. What was the machine playing at?

The comments passed at the time have been censored in this letter! So I telephoned BSK, from whom I had bought the machine and the only people I know who know anything about this machine with the PE1. They thought that maybe the PE1 was not working properly - so back I went, entered the mylar sheet into the machine and read the pattern, just using the carriage. Fine, everything worked as it should do, so then I re-entered the pattern into the Design Controller PE1 and, just using the carriage again, tried the pattern once again. Fine, all systems are go!

So what had gone wrong? I cannot be sure, but recalled that on the Tuesday night we had an electricity cut, which occur quite frequently out here as we are on overhead cables. The only reason I remembered it was that all the electric clocks needed setting again. So I can only assume that, although everything on the machine looked all right, the electricity cut had upset the electronics of the knitting machine. Oh yes, the jumper was finished on time, my husband is very pleased with it and keeps getting compliments on his designer jumper.

Yours sincerely,
Pat Morris
Ingham, Norwich.

Dear Anne,

Being a fairly new devotee to machine knitting, I look in vain through books and magazines for an article with a title referring to 'Getting the size right'. Let me explain.

We are advised to treat the tension square before measuring as the garment will be treated. That seems logical but many of your patterns often advise in the final instructions to 'press lightly' or 'steam gently' but this doesn't occur on the yarn cone band. My questions are these.

1. What does steaming achieve? Should the tension square be steamed, washed or both?

2. If the section of garment is weighted whilst being knitted, should the tension square also be weighted?

3. When a section of garment comes off the machine it has been under tension both stitch-wise and row-wise. When it is pinned out to the pattern size, whether wet or dry, it resembles a contour model of the Cotswolds. How is it made to shrink to the planned dimensions?

4. When joining up sleeve or side seams on the knitting machine, it is 'rows' which are being placed on the needles. These are very stretchy. What is the correct method of getting the seam length correct?

I would very much appreciate an in-depth article from one of your experts, or perhaps you could tell me where such detailed information could be found.

One further point. The materials information in your patterns includes the address of the yarn supplier. Would it be possible to have telephone numbers as well, or even instead, since what can be done over the 'phone with a credit card is much quicker than writing for an order.

I look forward to your reply.
Yours sincerely,
R. Batchelor
Stratford-upon-Avon,
Warwick.

Well, there's rather too many questions here for a quick reply but I'm sure you are not the only reader who would be interested in the answers, so we shall follow up your suggestion for an in-depth article.

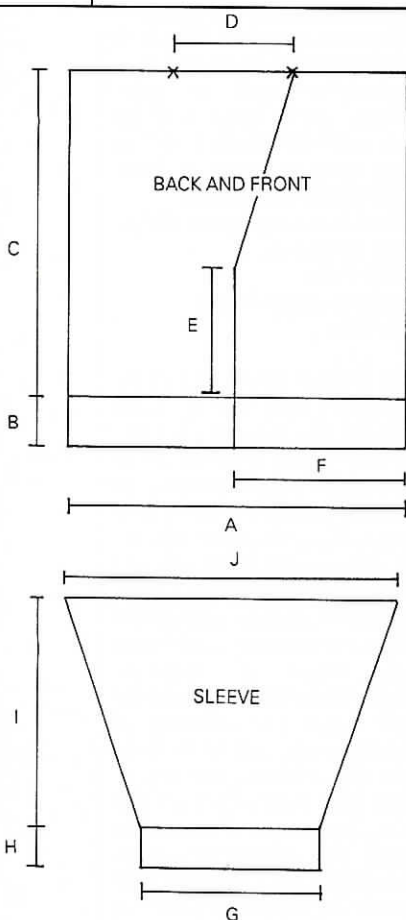
In the meantime, I hope you will find our other articles helpful and we shall be adding the telephone numbers to the patterns when a customer number is available. However, don't make the mistake of assuming you can order yarn from the address we quote. While this may often be the case, the company named is usually the spinner or wholesaler of the yarn and can only provide information about the yarn itself or name a retail shop where you can buy it.

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

*A
Fran Francis
Design*

BACK

With carriage at right and using MY, cast on 138 [144, 150, 156, 162, 168, 174] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3•/MT-3•, K 40 rows.



A	= 57.5 [60, 62.5, 65, 67.5, 70, 72.5] cm
B	= 8.5 cm
C	= 56 [56, 57.5, 57.5, 58.5, 58.5, 58.5] cm
D	= 21.5 cm
E	= 22.5 cm
F	= 28.5 [30, 31, 32.5, 33.5, 35, 36] cm
G	= 29 cm
H	= 6.5 cm
I	= 39 [39, 40.5, 40.5, 41.5, 41.5, 41.5] cm
J	= 56.5 cm

8 DIAMOND LACE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge punchcard or electronic machines with a lace carriage and ribber. Owners of other models should substitute a similar lace pattern recommended for their machine.

MATERIALS

Forsell's 4-ply Pure New Wool. (Yarn Guide No. 11.)
1 [1, 1, 2, 2, 2, 2] x 500g cones in Soft Blue (MY).
6 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 465g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112] cm, 32 [34, 36, 38, 40, 42, 44] in.

Actual size 113 [118, 123, 128, 133, 138, 143] cm, 44½ [46½, 48½, 50½, 52½, 54½, 56½] in.

Length to shoulder 64.5 [64.5, 66, 66, 67, 67, 67] cm, 25½ [25½, 26, 26, 26½, 26½, 26½] in.

Sleeve seam 45.5 [45.5, 47, 47, 48, 48, 48] cm, 18 [18, 18½, 18½, 19, 19, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 44 rows to 10 cm, 4 in measured over plain lace pattern (tension dial approximately 6•).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

We used Silver Reed card L-1 from the basic set for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines Ltd., Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in plain lace patt *. K 246 [246, 252, 252, 256, 256, 256] rows. RC shows 248 [248, 254, 254, 258, 258, 258]. Place marker between sts 26 and 27 at left and right of centre 0. Cast off.

RIGHT FRONT

With carriage at right and using MY, cast on 69 [72, 75, 78, 81, 84, 87] sts at right of centre 0 in 1x1 rib. Work as for back from * to *. ** K 98 rows. RC shows 100.

SHAPE FRONT EDGE

Dec 1 st at left edge of next

For children's sizes see PATTERN 9 on page 73.

and every foll 5th [5th, 6th, 6th, 6th, 6th] row until 62 [65, 51, 54, 59, 62, 65] sts rem, then on every foll 6th [6th, 6th, 6th, 7th, 7th, 7th] row until 43 [46, 49, 52, 55, 58, 61] sts rem. K 3 rows. RC shows 248 [248, 254, 254, 258, 258, 258]. Cast off **.

LEFT FRONT

With carriage at right and using MY, cast on 69 [72, 75, 78, 81, 84, 87] sts at left of centre 0 in 1x1 rib. Work as for back from * to *. Work as for right front from ** to **, reversing shapings by reading right for left.

SLEEVES

With carriage at right and using MY, cast on 70 sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3•/MT-3•, K 30 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in plain lace patt. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 96 [96, 90, 90, 86, 86, 86] sts, then on every foll 6th row until there 136 sts. K 1 [1, 2, 2, 2, 2, 2] rows. RC shows 172 [172, 179, 179, 183, 183, 183]. Cast off.

FRONT BORDER

With carriage at right, push 12 Ns on each bed to WP for full needle rib/double rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at





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000. Using MT-2•/MT-2•, K 4 rows. * Make a buttonhole over centre 2 Ns on each bed. K 27 rows. Rep from * 4 times more. Make another buttonhole over same Ns as before. K until border, when slightly stretched, fits up front edge, across back of neck and down front edge. Transfer sts to back bed. Cast off.

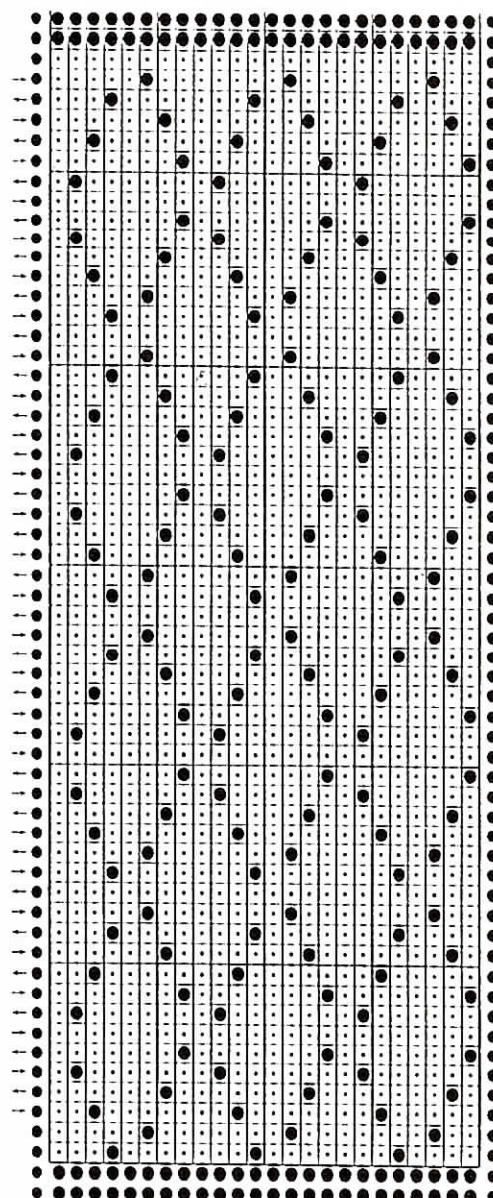
out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Sew front border in position. Finish buttonholes and sew on buttons to correspond.

PRESSING

With wrong side facing, pin



PUNCHCARD CHART

PLEASE NOTE: This chart has also been used for pattern 9.

Caffle Crafts Knitting Centre,

Clevedon Craft Centre,

Moor Lane East,

Clevedon,

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Not a weekend for the fainthearted!

For further information please contact

Caffle Crafts Knitting Centre

DS

LITTLE GEM

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge punchcard or electronic machines with a lace carriage and ribber. Owners of other machines should substitute a similar lace pattern recommended for their machine.

MATERIALS

Forsell's 4-ply Pure New Wool. (Yarn Guide No. 11.)
1 x 500g cone in Soft Blue (MY).
4 [4, 5, 5, 5] buttons.

GARMENT WEIGHT

Finished garment in second size weighs 170g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 51 [56, 61, 66, 71, 76] cm, 20 [22, 24, 26, 28, 30] in.
Actual size 58 [63, 68, 73, 78, 83] cm, 23 [25, 27, 29, 31, 33] in.
Length to shoulder 32 [35.5, 39.5, 43, 47, 50.5] cm, 12½ [14, 15½, 17, 18½, 20] in.
Sleeve seam 25.5 [29, 32, 35.5, 39.5, 43] cm, 10 [11½, 12½, 14, 15½, 17] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 44 rows to 10 cm, 4 in measured over plain lace pattern (tension dial approximately 6°).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

We used Silver Reed card L-1 from the basic set for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines Ltd., Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

next and every foll 8th [8th, 7th, 8th, 7th, 8th] row until there are 74 [80, 86, 92, 98, 104] sts. K 3 [9, 14, 7, 18, 7] rows. RC shows 94 [108, 122, 138, 154, 170]. Cast off.

FRONT BORDER

With carriage at right, push 10 Ns on each bed to WP for full needle rib/double rib. Using

MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT-2•/MT-2•, K 5 [4, 6, 4, 6, 4] rows. * Make a buttonhole over centre 2 Ns on each bed. K 23 [26, 21, 23, 25, 27] rows. Rep from * 2 [2, 3, 3, 3, 3] times more. Make another buttonhole over same Ns as before. K until border,

BACK

With carriage at right and using MY, cast on 72 [78, 84, 90, 96, 102] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3•/MT-3•, K 30 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in plain lace patt *. K 114 [128, 146, 162, 180, 194] rows. RC shows 116 [130, 148, 164, 182, 196]. Place marker between sts 14 and 15 [16 and 17, 17 and 18, 18 and 19, 19 and 20, 20 and 21] at left and right of centre 0. Cast off.

RIGHT FRONT

With carriage at right and using MY, cast on 36 [39, 42, 45, 48, 51] sts at right of centre 0 in 1x1 rib. Work as for back from * to *. ** K 44 [52, 60, 66, 76, 82] rows. RC shows 46 [54, 62, 68, 78, 84].

SHAPE FRONT EDGE

Dec 1 st at left edge of next and every foll 5th [4th, 5th, 5th, 5th, 5th] row until 24 [36, 28, 35, 40, 45] sts rem, then on every foll 6th [5th, 6th, 6th, 6th, 6th] row until 22 [23, 25, 27, 29, 31] sts rem. K 2 rows. RC shows 116 [130, 148, 164, 182, 196]. Cast off **.

LEFT FRONT

With carriage at right and using MY, cast on 36 [39, 42, 45, 48, 51] sts at left of centre 0 in 1x1 rib. Work as for back from * to *. Work as for right front from ** to **, reversing shapings by reading right for left.

SLEEVES

With carriage at right and using MY, cast on 50 [54, 54, 58, 58, 62] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3•/MT-3•, K 20 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in plain lace patt. Shape sides by inc 1 st at each end of

A
Hus Francis
Design

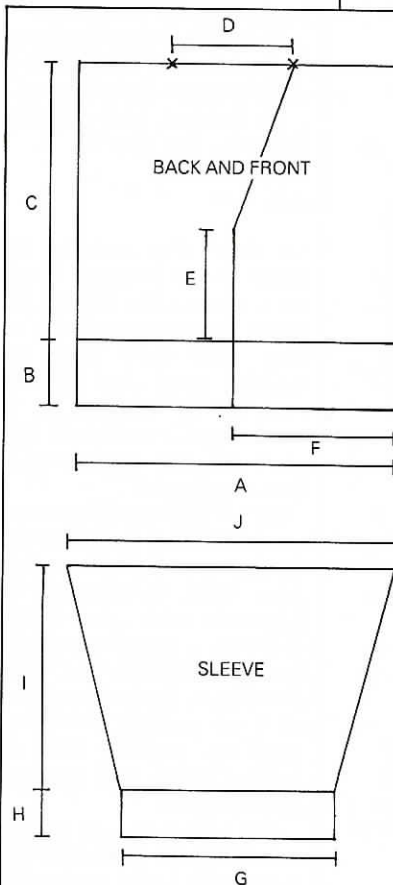
when slightly stretched, fits up front edge, across back of neck and down front edge. Transfer sts to back bed. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Sew front border in position. Finish buttonholes and sew on buttons to correspond.



A = 30 [32.5, 35, 37.5, 40, 42.5] cm
B = 6 cm
C = 26 [29.5, 33.5, 37, 41, 44.5] cm
D = 11.5 [13, 14, 15, 15.5, 16.5] cm
E = 10.5 [12, 14, 15.5, 17.5, 19] cm
F = 15 [16, 17.5, 18.5, 20, 21] cm
G = 20.5 [22.5, 22.5, 24, 24, 25.5] cm
H = 4.5 cm
I = 21 [24.5, 27.5, 31, 35, 38.5] cm
J = 30.5 [33, 35.5, 38, 40.5, 43] cm

SILVER SCENE

GOOD PRACTISE

A letter to MKM inspires Liz to climb on her soap-box and tell us there are no short cuts to really good knitting. The truth is, as we know in our hearts, that 'practise makes perfect'.

Liz Norton

Dear MKM,
I have had my machine now for four years and I haven't finished a thing on it; either the neck is too tight and won't go over my head, or the sleeves are wrong. But my biggest problem is buttonholes – they look so easy and yet I can't do the *** things. I've got jumpers and cardigans galore that are no use to anyone.

I feel better now I've had a moan, I'm sure there are a lot of knitters out there like me.

By the way, your magazine is 'Simply The Best'.

Yours sincerely,
Ada Price.

Oh dear! I've included this letter in full because it conveys so well the feeling that many knitters experience not long after they have purchased their first knitting machine. A variation is, 'All I've knitted is swatches. I just can't get the confidence to tackle a garment'.

Mrs P. has knitted garments but finds them unsatisfactory. There are two positive points here. One, persistence; the garments have been knitted and two, a critical eye. Mrs P. has a standard that she wants to achieve. Both these attributes are needed to knit successfully; possibly both are needed for any craft activity to be successful.

But where do we go from here? What's gone wrong in the past and what can be done to put it right?

I can't know, of course, what has gone wrong exactly in Mrs P's case, but I do know from teaching and talking to knitters and potential knitters what does frequently happen and, of course, I have ideas about what should happen! In

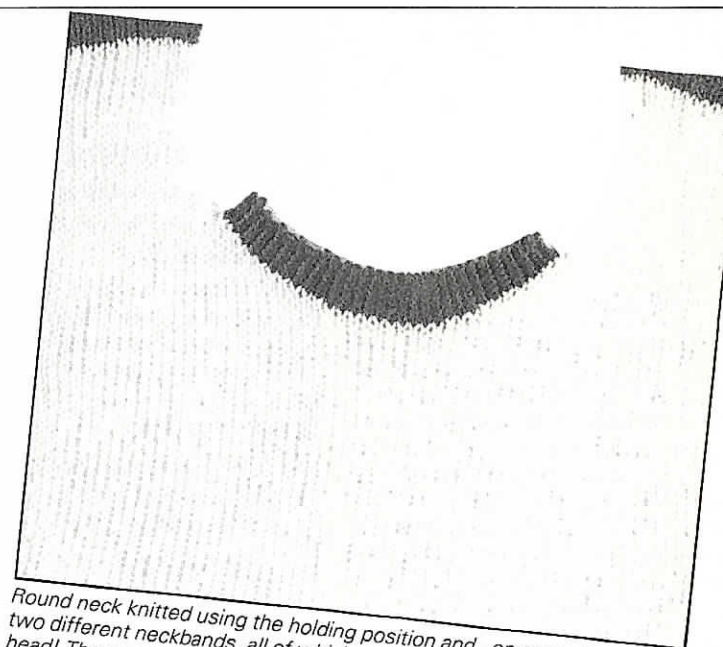
fact, I really feel quite strongly about it. I need a soap-box and I'm using Mrs P's letter as an opportunity to get on it! I hope you don't mind, Mrs P.

My main idea about this type of problem is that it stems from the way machine knitting is approached, both by beginners and even sometimes by professional knitters.

When most of us bought our first machine, we were told that it was easy to use and would knit all sorts of marvellous things. The demonstrator whizzed up and down the machine and Fair Isle or lace came off as if by magic. We thought that all we needed to turn us into machine knitters was a knitting machine, a pattern and some yarn. I say 'we' because I know I did!

Well, machine knitting is comparatively easy, it is creative and many sorts of yarns and stitches can be knitted into a wide range of garments. But, before you can reach that happy stage, you have to learn how to use your machine and learn in a systematic, logical way. Machine knitting is a craft. One characteristic of a craftswoman must be the ability to use her tools easily to produce the results she wants. The knitting machine is your tool and it is easy when you know how.

I think one of the main mistakes beginners make is that, instead of learning how to knit, they want to learn how to knit a specific garment. By which I mean that they spot a pattern in a magazine and decide that's what they want to learn to knit. Next month they notice another pattern and want to learn to knit that. If they do manage to learn from the pattern to knit those spe-



Round neck knitted using the holding position and, on opposite page, two different neckbands, all of which ensure the neck goes over the head! These are the kinds of basic technique you need to learn when you buy a knitting machine.

cific garments (and many do not), they end up with bits of knowledge that don't all hang together and with great gaping gaps in what they need to know.

As I said, you need to learn systematically and patterns, or even knitting clubs, are not the place to do so. You need to learn a set of easy, effective, basic techniques; all those necessary to knit round- and V-necks, sweaters and cardigans (skirts can come later and are comparatively easy). You also need to know how to use a punchcard or simple electronic programme and about yarns, tension swatches, pressing, making up and sizing (which, I think, includes the Knit Radar).

This is a list of what I believe every knitter should know. You don't have to learn it all in the first week and you'll probably be able to make simple garments before knowing all this. It is what I think every knitter should aim at learning within, say, six months or so of starting to knit. There is more to learn of course, if you want to extend your knitting further, but the list above should make up the basic skills of every knitter.

Your instruction manual is just the starting point for learning. You need videos and books as well (see Footnote). I would prefer these to a class because your videos and books will be by different knitters and then you can see how they approach a technique in different ways. Don't let this confuse you. Don't say, 'How

do I know which one is right?'. The method that is right is the one that works for you; the one that you can understand and do and which gives you the result you want. Be prepared to try different ideas and ways and to work out which you prefer. Yes, acquiring these skills will cost money, but your machine probably cost a lot of money, which is wasted if you don't learn how to use it.

Having acquired your basic skills, you can then approach patterns in a different critical way. Suppose you like a certain design except for the neckband. You think the way you learnt when acquiring your basic skills is better. Then use 'your' band. Or maybe you think the neckband looks very attractive and is different to any you've used before. Then have a go. With your basic skills under your belt, you'll probably find the written pattern easier to understand. Have a go and assess the result. If you like it, you've acquired another neckband to add to your list. If you don't like it, be prepared to unravel and use an alternative band. This can be difficult if you've added a band to a round neck, shaped (as it should be) by using the holding position. Unravel the neckband and you're left with open stitches. You'll then have to unravel the front and back of your sweater to below the neck shaping, replace it on the machine (yes, you can – see Ann Kite video No. 6, 'What to do when it all goes wrong') and re-knit the

neck and so on. As I say, it can be done, but it's a hassle and you also risk 'wearing' the yarn. If you have doubts about how a part of the garment is knitted, or what it will turn out like, then before starting the garment, knit that piece of the garment in waste yarn. For a neckband you also have to knit the top of the front and back so that you have a neckline to attach it to. Solve the knitting problems before starting on the actual garment.

This may all seem a lot of effort and hassle. But it's surely better than having a wardrobe full of unwearable knitteds. It also implies that you read the pattern through before you start to knit!

Now let's turn to sizing. I know this can cause problems, more than once I've heard the comment, 'Well, I just knit; I know it will fit someone in the family!'. Well, I suppose if you have a large family of varying sizes that could work, but how do you make sure the pretty pink sweater you knitted for your eight-year-old grand-daughter doesn't end up being given to her six-year-old brother because it turned out smaller than you expected?

Seriously, I think many knitters need a fresh approach to their sizing problems. First, you need to know what size you like your garments. This may seem obvious but, no, I don't mean 'Are you a size 36 or 38 bust?'. You need to know all your measurements and you need to know how much 'ease' you like. 'Ease' is how much bigger the garment is than your body. Nothing most of us wear, except perhaps for articles like swimsuits, is exactly our body size. Most of us like garments that are bigger than us - we don't want to look like sausages stuffed into skins! But how much ease? This depends on personal preference and the style of the garment.

One way to discover your preference is to measure a garment that you like the fit of. Choose a basic medium-weight sweater and measure it. You need all the measurements, not just bust and length, but also the shoulder width, armhole depth, sleeve length, neck drop and so on. This is the size you like your garments to be.

Now draw this out on your Knit Radar, or modify one of the blocks supplied and knit it.



Use a basic yarn, by which I mean a smooth yarn in wool or acrylic. Press the pieces and tack them together and try on your sweater. Does it fit the way you want it to? Or is there anything that needs modifying? If there is, modify the block you drew so that you have a record of your basic shape for the exact fit that you like. You can now unravel your garment piece(s) and knit them to the modified shape following the Knit Radar and complete your garment. It should now fit just as you want it and you have a record of your basic measurements including the ease you like.

Now when you use a pattern examine the diagram and the measurements that are with it. Not all garments are a basic shape of course and as well as the shape varying, so will the ease. You can work out the ease by comparing the size the pattern is written for with the measurements given on the diagram. Is there much

more ease than for your basic sweater? Do you like that much extra ease? Of course, you don't want to reduce the ease back to your basic allowance on everything you knit - that would destroy the line and style. You may want to change it a bit though. Consider all the measurements. Are you tall or short? You now know how long you like a basic sweater to be. Some styles will be longer, but if, for example, you're short, you may not need them as long as in the pattern.

Having worked out how you will modify the design to suit you, transfer it to your Knit Radar and knit it. Keep a record of all your knitting. As well as yarn and quantities, keep a record of the shape, complete with all the measurements. This way you'll gradually learn how different styles are best modified to suit you. I find one of the hardest parts to fit are the sleeves. I nearly always have to adjust

the length and no matter how logically I plan and work it out before knitting, I can't be sure that the first attempt will fit. Nowadays, I knit the body of the garment and one sleeve, tack it all together and see how the sleeve fits. If the sleeve isn't right, I've only one to unpick and knit again (after modifying the Knit Radar block). I keep the records mentioned above and refer back to them when planning my knitting. Gradually my 'hit rate' is improving and I get more sleeves right first time these days.

I'm aware that this approach to 'fit' may seem strange to knitters. There isn't a tradition of trying on knitwear and adjusting to fit, yet that is what we do when dressmaking. Knitting is, of course, more forgiving than a woven material and fitting doesn't have to be quite so exact; there are no bust darts to worry about for example! But if you're not satisfied with the fit of your knitting, give this approach a try.

There may seem a lot more work involved in this approach, but it should eradicate 'the half-finished garment nagging you from the back of the cupboard' syndrome and put you in control of your knitting.

FOOTNOTE: *Courses of Basic Techniques: Silver Machine Knitting Bible in two parts. 1) Knitting techniques. 2) Knitting garments. I don't have a copy but Silver tell me Part 1 is like the manual but with much more detail and with alternative techniques. The two parts together in hardback cost £33.75. Part 1 only, in softback, is £12.50.*

Ann Kite 'Round Necks in Machine Knitting'. This is a booklet giving basic technique for knitting a round neck that ensures that it goes over the head. Includes neckbands. Price £2.60 inc p+p from Anne Kite Educational Services.

Also Ann Kite Open Learning Video Courses, particularly numbers 1 and 2 (and 4 and 5 for electronics). These are now available on hire - Tel: 054421 627.

Mary Weaver 'Machine Knitting Technology and Patterns' - single bed knitting, available by mail order from Knitcraft Knitting Machines, 131 High Street, Yiewsley, West Drayton. Tel: 0895 441368.





10 COOL BLUES

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Carolina Cool Cotton. (Yarn Guide No. 11.)
1 x 500g cone in Navy (MC).
1 x 500g cone in Sky Blue (C).

GARMENT WEIGHT

Finished garment in first size weighs 500g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust/chest 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.
Actual size 101 [110, 121, 130] cm, 40 [43½, 47½, 51½] in.
Length to shoulder 71 cm, 28 in.
Sleeve seam 47 cm, 18½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern on MT and MT-1 (tension dial approximately 8 and 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between Ns 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for other models).

BROTHER ELECTRONIC MACHINES

Place pattern over centre 0.

sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge of every row until 39 [44, 51, 56] sts rem, then on every foll alt row until 34 [39, 46, 51] sts rem. K 8 rows. Using WY, K a few rows in st st and release from machine.

With carriage at right, unravel nylon cord over 24 [28, 30, 34] Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted.

BACK

FAIR ISLE PATTERN

Insert card 1 and lock on first row. Using MT-1 and MC, K 2 rows. Release card and cont in Fair Isle. Using MT, K 28 rows MC/C. * Remove card. Insert card 2 and lock on first row. Cont in st st. Using MT-1 and MC, K 2 rows. Release card and cont in Fair Isle. Using MT, K 21 rows C/MC. Remove card. Insert card 1 and lock on first row. Cont in st st. Using MT-1 and MC, K 2 rows. Release card and cont in Fair Isle. Using MT, K 28 rows MC/C *. ** Using MT-1, K 2 rows MC only (st st). Using MT, K 28 rows MC/C. Rep from ** twice more. Rep from * to *. Using MT-1, K 2 rows MC only (st st). These 228 rows form pattern.

With carriage at right and using MC, cast on 154 [168, 184, 198] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 26 rows. Transfer sts for st st. Set RC at 000. Cont in Fair Isle patt *. K 140 [137, 133, 130] rows.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. K 1 row. Dec 1 st (2 sts in) at each end of next and every foll 3rd row until 122 [136, 152, 166] sts rem **. K 63 [66, 70, 73] rows. RC shows 228. Push 34 [39, 46, 51] Ns at left and right to HP. Using WY, K a few rows in st st over rem 54 [58, 60, 64] Ns and release from machine. Push 34 [39, 46, 51] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push 34 [39, 46, 51] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to **. K 35 [38, 42, 45] rows.

SHAPE NECK

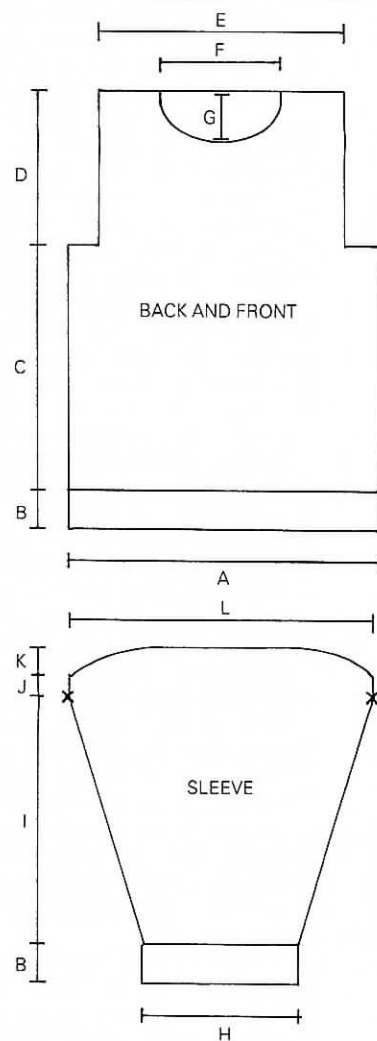
Note patt row on card. Using nylon cord, K 73 [82, 91, 100]

Take carriage to left without knitting. Release card and finish to correspond with first side, reversing shapings.

SLEEVES

FAIR ISLE PATTERN

Insert card 1 and lock on first row. Using MT-1 and MC, K 2 rows. Release card and cont in



A = 51 [56, 61, 66] cm
B = 6 cm
C = 40 [39, 38, 37] cm
D = 25 [26, 27, 28] cm
E = 40.5 [45, 50.5, 55] cm
F = 18 [19, 20, 21] cm
G = 8 cm
H = 24.5 [26, 27, 29] cm
I = 41 cm
J = 3 cm
K = 4 cm
L = 50 [52, 54, 56] cm

LATCH ON

WEIGHTS - WHY BOTHER?

Almost every time I face a class of beginners to machine knitting, someone will ask, 'Why do we have to use weights?'. So let's see what happens if we don't use them.

Joan Lafferty

My first machine was a Knitmaster 3500, bought in 1952! It was at about this time that many (some weird and wonderful) knitting machines appeared on the market. Of course, these were not a new idea - the first (sock) machine appeared in 1658! But in-between there was a certain amount of lapse in machine knitting as a Home Industry. The Victorians did have sock machines, which needed a lot of weights, there were also some flat bed machines, which also required lots of weights. So when Knitmaster (and others) brought out ones advertised as needing no weights, many of us were tempted. But I'm afraid these machines were not the reliable ones we know today and this unfortunately gave machine knitting a bad name. Knowing what I know now, I think a little weight would have been helpful and if you have one of these period pieces, or can get one for a song, they can perform intarsia without any need for an intarsia carriage - but I would certainly lend myself some claw weights!

The first thing that bothers beginners is, in fact, the claws. Will they snag the work? I regularly hang a claw weight on the jumper I am wearing and move it a couple of times to prove that they do not harm the knitting. (One day I shall come to grief, but I have been doing it for about 15 years without trouble.) Very well, then, they don't actually do any harm. But what do they achieve? Before I go any fur-

ther I should explain that I am talking about the Japanese machines. The French ones - Passap/Pfaff and Singer/Superba vary considerably. Passap/Pfaff use no weights at all, although sometimes a little claw weight, even on these machines, can be helpful. Singer/Superba, however, use a lot of weights, not just the claws, but the ribber-type weights as well, even on stocking stitch. This is proof, if any is needed, that weights don't damage the material irreparably - at least not on the Singer machines.

To return to the Japanese machines, these do come equipped with two claw weights. Sometimes you can get away with the weights at the edge of the work, sometimes the weight needs to be spread over the whole width. So how do you decide? For the most part, through trial and error, but it is useful to assume that the weight needs spreading every time. Brother machines have a 'cast-on comb' which will take the weights and 'spread' the load evenly. Nowadays it is possible to buy combs made specially for this purpose, but there is no need to buy one unless you are going to do a lot of work. An ordinary hand knitting needle does just as well - a thin one, about (old) size 11 or 12 is best. Thread from the back making two 'running stitches' a little more than the width of the claw weight, a few inches from the sides of the work. Hang the weights on your 'running stitches'.

One time when you cannot

possibly do without weights is when knitting lace. If stitches are not knitting off cleanly it may be that the tension is too tight, but more likely there is not enough weight. Silver Reed knitters should always hang the knitting over the ribber when knitting lace; on other machines, let it hang in the usual place.

So far I have been talking about single-bed work, which will sometimes work without weights. When it comes to the ribber (except for Passap/Pfaff), there is no way you can do without weights - and not the claw variety. You will have been supplied with four (or more) fairly heavy ones and two more somewhat lighter ones.

I have often wondered what these weights actually weigh (particularly when they land on my foot!) so I took the trouble to weigh them. The large weight was one pound, one ounce (550 grammes) and the smaller one about eight ounces or 250 grammes. The book says to use three large weights on large garments, but I seldom use more than two, one at each end. With the ribber it is vital to place the weights equidistantly; with one at the end and one nearer the middle, the work would simply pile up at one side.

When working on Japanese machines, the weights should come off after the rib has been transferred to the back bed, but not before the transfer, since a bit of weight helps in shifting stitches from one bed to another, even if you are using a transfer carriage. Talking of transferring stitches, have you ever had trouble transferring from the main bed to the ribber? If you pull back on the main bed stitches, it makes it that much easier to transfer the stitch to the ribber - of course, you are exerting a little weight!

Can you have too much weight? Yes, on occasions. This is why it is undesirable to leave ribber weights in position while knitting on the main bed. This can distort the work considerably. I remember a student bringing the back of a jumper to show me. It featured a pattern of a rose, which should have been round, but was in fact considerably elongated. It transpired that the ribber weights had not been removed. Next week, when it had been undone and re-knitted without weights,

the result was perfect roses! I never remove my ribber comb when the work has been transferred to the main bed; I find this gives just enough weight for most knitting, although claws should be put on the edges.

This reminds me that I always use claw weights when knitting raglans. These can be very tight, particularly when decreasing on every other row. It makes a much looser edge if one decreases two stitches (two stitches in) every four rows, but even so, I add weights. Another place where I always use weights is at the underarm when I have decreased four or five stitches (again on raglans for the most part). The work does not particularly need a weight, but the little piece that has been cast off has a nasty habit of turning up and knitting in at the next row. A weight puts paid to such little tricks!

I recently had a call from a knitting friend who had picked up the stitches for a neckband, transferred to the ribber and now wondered why the work kept piling up. When I get this sort of call I feel rather like the doctor - if you ring him up with some symptoms, he will often say 'I need to see the patient'. In my case the 'patient' was some 15 miles away, so I had to do my best on the telephone. After hearing of the movements in detail, it occurred to me to ask if she had used weights? 'No' was the answer and, I suspect, the solution. A tricky situation can occur when it comes to weights. Some clever knitters manage to insert the ribber comb after the stitches have been picked up - but I am not one of them. I have bought some triangular plastic 'things' with hooks and a hole to hang a weight. Three of these across the work, sometimes reinforced with a couple of wire hangers, ensures that everything proceeds well. Of course, I have got several machines (and ribbers), so I can 'lend' myself extra weights for this purpose. If you are really having trouble it might be worth investing in a few extra claws and ribber weights.

One other word about weights - Woolley Software, who specialise in all aspects of the Singer machines, have brought out a different type of weight which they call (surprise, surprise) 'Woolley

Weights'. They are two heavy pieces of metal mounted on magnets. One is put on the front of the work and one on the back. This does away with the worry about claws snagging the knitting and, of course, they can be situated just where they are needed – on a shoulder, for example. A word of warning, though. When they are taken apart, be very careful in putting them

together again – they will bite a finger very easily.

So, what with ribber weights dropping on the unsuspecting foot and 'Woolley' weights attacking fingers, it would appear that machine knitting can be a dangerous occupation! But don't give up – no one has died from machine knitting yet – so far as I know.

A CLEAR CASE?

My window cleaner is fascinated to see me using the knitting machine. Just lately I have been knitting little dolls, partly by machine, partly by hand, which he likes to buy. So the conversation goes, 'How much do I owe you?'. '£XX plus a little doll please'.

Then I branched out into little animals. The window

cleaner asked me to save an elephant for next month. 'Do you want a boy elephant or a girl elephant?' I asked. 'How do you tell the difference?' he enquired. 'The boy elephants have trousers and the girl elephants skirts,' I replied. Aren't some people stupid?

J.L.

◀77

Fair Isle. Using MT, K 28 rows MC/C. * Remove card. Insert card 2 and lock on first row. Cont in st st. Using MT-1 and MC, K 2 rows. Release card and cont in Fair Isle. Using MT, K 21 rows C/MC. Remove card. Insert card 1 and lock on first row. Cont in st st. Using MT-1 and MC, K 2 rows. Release card and cont in Fair Isle. Using MT, K 28 rows MC/C *. Using MT-1, K 2 rows MC only (st st). Using MT, K 28 rows MC/C. Rep from * to *. Using MT-1, K 2 rows MC only (st st). These 168 rows form pattern.

With carriage at right and using MC, cast on 74 [78, 82, 88] sts at centre in 1x1 rib. Work as for back from * to *. Shape sides by inc 1 st at each end of every row until there are 78 [84, 90, 96] sts, then on every foll 3rd row until there are 118 [124, 130, 136] sts, then on every foll 5th row until there are 150 [156, 162, 168] sts. K 2 [1, 0, 0] rows. RC shows 144. Place marker at each end. K 10 rows.

SHAPE TOP

Using a double transfer tool,

dec 1 st at each end of every row until 134 [140, 146, 152] sts rem. Using a double transfer tool, dec 2 sts at each end of every row until 110 [116, 122, 128] sts rem. RC shows 168. Cast off.

TO JOIN RIGHT SHOULDER

Push 34 [39, 46, 51] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MC, K 1 row. Cast off.

NECKBAND

Push 146 [154, 158, 166] Ns to WP. With K side facing, pick up 146 [154, 158, 166] sts around neck edge and place on to Ns. Unravel WY. Set RC at 000. Using MT-1 and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 28 rows. Transfer sts for st st. Using MT-1, K 1 row. Using WY, K a few rows and release from machine.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

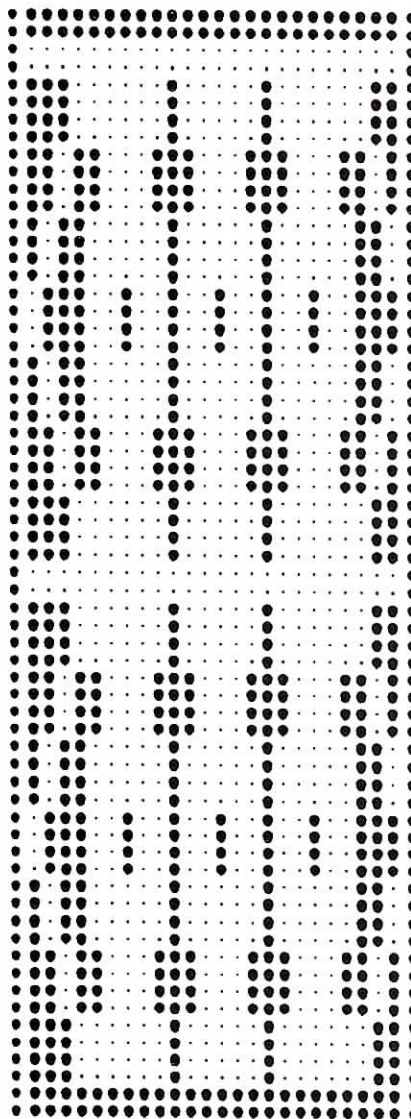
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully,

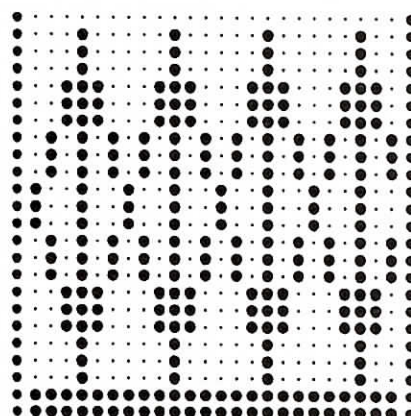
following instructions on cone band.

MAKING UP

Set in sleeves. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, back-stitch through open loops of last row worked in MC.



PUNCHCARD CHART 1



PUNCHCARD CHART 2

11 TUCK RIB JACKET

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Studley Baby 4-ply. (Yarn Guide No. 11.)
5 [6, 6, 7, 7, 8, 8] x 100g balls in Pale Blue (MY).
6 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 510g.

The fibre content of this yarn is 60% Acrylic, 40% Nylon. For further information about this yarn, please write to the following address:- Studley, Leeds Road, Greengates, Bradford BD10 9TE.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112, 117] cm, 34 [36, 38, 40, 42, 44, 46] in.

Length to shoulder 74 cm, 29 in.

Sleeve seam 46 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

23 stitches and 67 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial approximately 8).

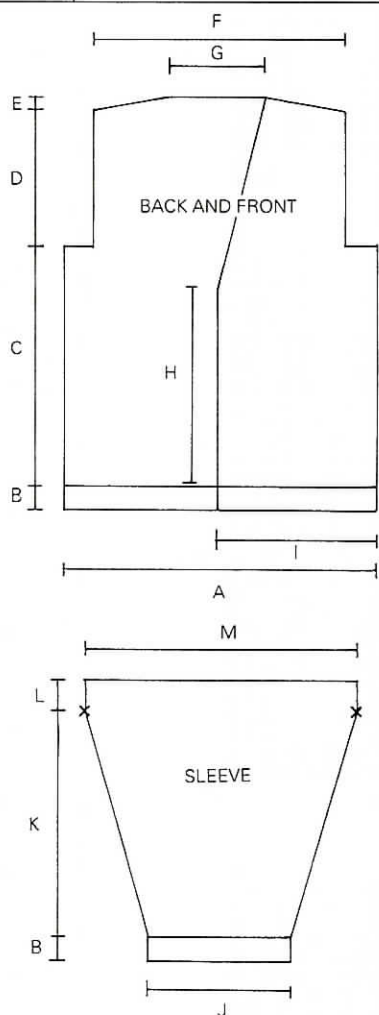
For perfect results, please check your tension carefully.

KNITTING NOTES

We used purl side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

BACK

With carriage at right, push 134 [138, 142, 146, 150, 154, 158] Ns on each bed at centre to WP. * Arrange Ns for 2x2 rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-7/MT-7, K 21 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in



- A = 58 [60, 61.5, 63, 65, 66.5, 68.5] cm
B = 4 cm
C = 45 [45, 45, 44, 44, 44, 44] cm
D = 25 [25, 25, 26, 26, 26, 26] cm
E = 2 cm
F = 46.5 [48.5, 50, 52, 53.5, 55.5, 57] cm
G = 17 [18, 18, 19, 19, 20, 20] cm
H = 38 cm
I = 25 [26.5, 28.5, 30, 32, 33.5, 35.5] cm
J = 26.5 [26.5, 26.5, 28.5, 28.5, 28.5, 28.5] cm
K = 42 cm
L = 5 cm
M = 50 [50, 50, 52, 52, 52, 52] cm

tuck st *. K 68 rows. Place marker at each end for top of vents. K 232 [232, 232, 226, 226, 226, 226] rows. RC shows 301 [301, 301, 295, 295, 295, 295].

SHAPE ARMHOLES

Cast off 13 sts at beg of next 2 rows. 108 [112, 116, 120, 124, 128, 132] sts. K 166 [166, 166, 172, 172, 172, 172] rows. RC shows 469.

SHAPE SHOULDERS

Cast off 5 [5, 6, 6, 6, 6, 7] sts at beg of next 12 [4, 4, 6, 10, 12, 2] rows and 4 [5, 5, 5, 5, 5, 6] sts at beg of foll 2 [10, 10, 8, 4, 2, 12] rows. Cast off rem 40 [42, 42, 44, 44, 46, 46] sts.

LEFT FRONT

With carriage at right, push 58 [62, 66, 70, 74, 78, 82] Ns on each bed at centre to WP. Work as for back from * to *. K 68 rows **. *** Place marker at right edge for top of vent. K 187 rows. K 1 row extra for right front.

SHAPE FRONT EDGE

Dec 1 st at left edge of next and every foll 20th [16th, 13th, 11th, 10th, 9th, 8th] row until 55 [59, 62, 66, 70, 73, 77] sts rem. K 4 [12, 5, 5, 8, 2, 6] rows.

SHAPE ARMHOLE

Cast off 13 sts at beg of next row. Cont to dec at front edge

on every 20th [16th, 13th, 11th, 10th, 9th, 8th] row from previous dec until 34 [35, 37, 38, 40, 41, 43] sts rem. K 12 [4, 17, 14, 12, 5, 12] rows.

SHAPE SHOULDER

Cast off 5 [5, 6, 6, 6, 6, 7] sts at beg of next row, K 1 row. Cast off 5 [5, 6, 6, 6, 6, 6] sts at beg of next row, K 1 row. Cast off 5 [5, 5, 6, 6, 6, 6] sts at beg of next and foll alt row, K 1 row. Cast off 5 [5, 5, 5, 5, 5, 6] sts at beg of next row, K 1 row. Cast off rem 4 [5, 5, 5, 5, 5, 6] sts ***.

RIGHT FRONT

Work as for left front to **, then from *** to ***, reversing shapings by noting alteration in number of rows worked and reading right for left and left for right.

SLEEVES

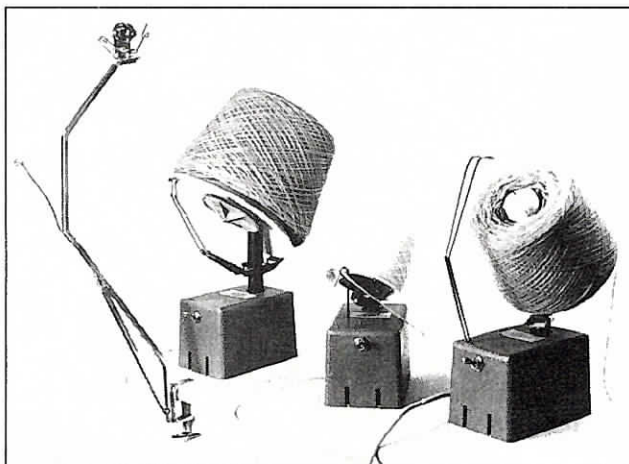
With carriage at right, push 62 [62, 62, 66, 66, 66, 66] Ns on each bed at centre to WP. Work as for back from * to *. K 6 rows. Shape sides by inc 1 st at each end of next and every foll 10th row until there are 116 [116, 116, 120, 120, 120, 120] sts. K 13 rows. RC shows 281. Place marker at each end. K 34 rows. Cast off.

FRONT BORDER

With carriage at right, push 19 Ns on each bed to WP for full needle rib/double rib. Using MY, cast on. K 5 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT-5/MT-5, K 70 rows. * Make an eyelet buttonhole over centre N on ribber and adjacent Ns on main bed. K 23 rows. Rep from * 4 times more. Make another buttonhole over same Ns as before. K 1 row. RC shows 186. Place marker at left edge. K 158 rows. Place marker at left edge. K 72 [76, 76, 80, 80, 84, 84] rows. Place marker at left edge. K 158 rows. Place marker at left edge. K 186



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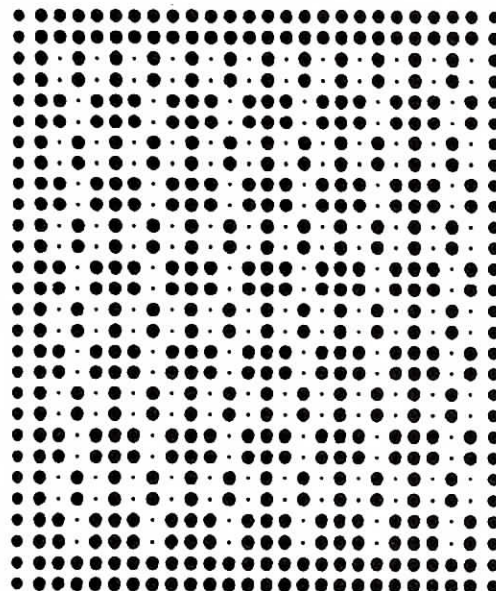
rows. Transfer sts to main bed. Using MT, K 1 row. Cast off with a latch tool.

PRESSING

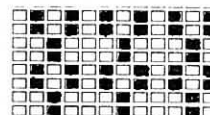
With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on ball band.

MAKING UP

Join shoulder seams. Set in sleeves, sewing rows above markers to cast off sts at arm-holes. Join sleeve and side seams down to markers. Sew front border into position, matching markers to beg of front shaping and shoulder seams. Sew on buttons.



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ANN ROSS

- Ann's Yarns, Unit 30, Fourth Avenue, Bluebridge Industrial Estate, Halstead, Essex CO9 2SY. Tel: 0787-476540
- **Subject**
- Any subject on the Japanese machines. Yarns and books available.
- **Travel**
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ANNE KENT

- 23 Springfield, East Grinstead, West Sussex RH19 2RT. Tel: 0342-313562
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- **Travel**
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ANNE WARWICK

- The Knitting Studio, 3 Frobisher Close, Hinckley, Leicestershire LE10 1UP. Tel: 0455-636409 after 6pm
- **Subject**
- Knitting with Oiled Yarns, Cashmere, Lambswool/Angora, Shetland, etc. Successful knitting in luxury oiled yarns. Talk and demonstration with samples, swatches and garment-scoring yarn counts, tensions, scouring, finishing, care for garments.
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- 25 Englesea Avenue, Weston Coyney, Stoke-on-Trent, Staffordshire ST3 5HL. Tel: 0782-313077.
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- 53 Avondale Road, Edgeley, Stockport, Cheshire SK3 9NY. Tel: 061-480 5381.
- **Subject**
- Singer double bed electronic

Club speakers

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PEGGY LA RIVIERE

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- White Gates, Dowlis Wake, Ilminster, Somerset TA19 0NZ. Tel: 04605-4670
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- **Travel**
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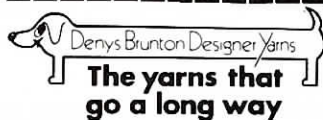
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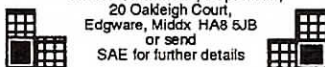
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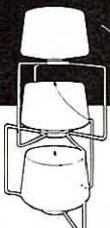
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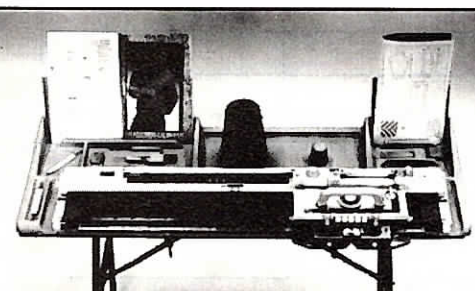
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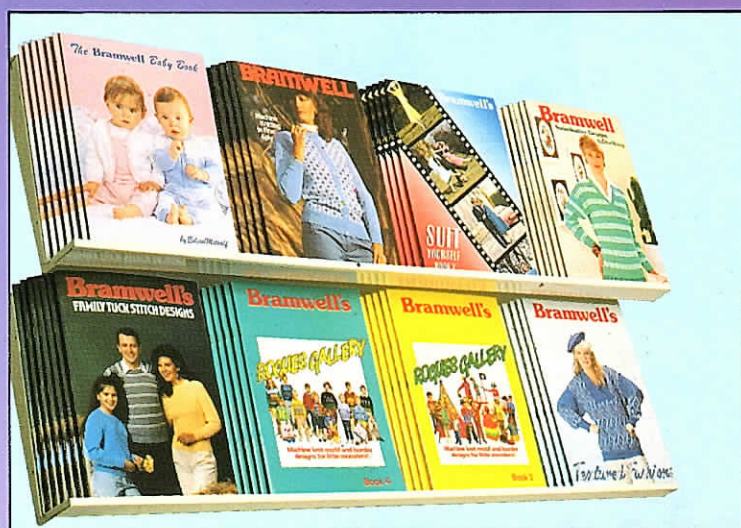
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